



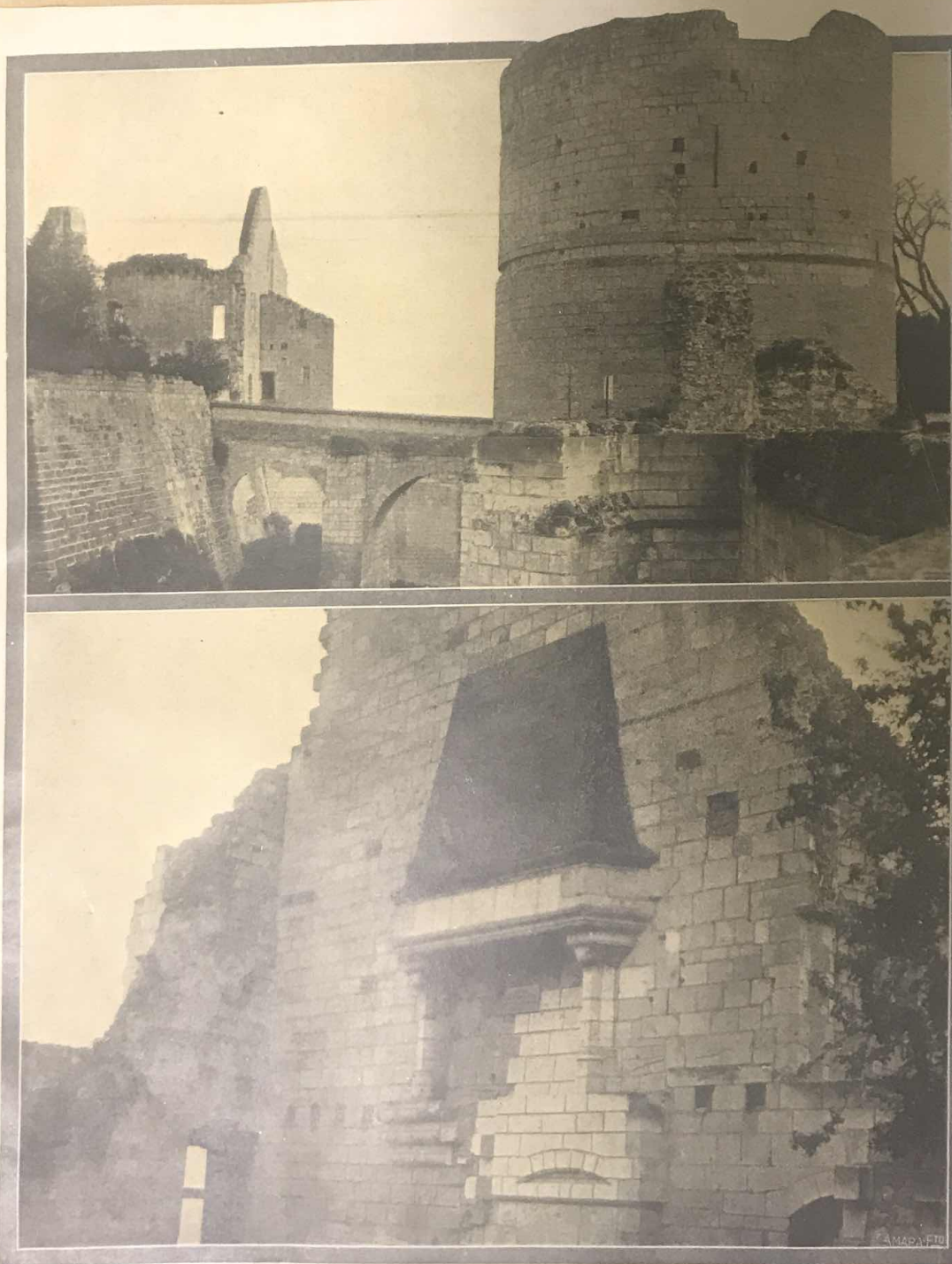
Adrian Mignas







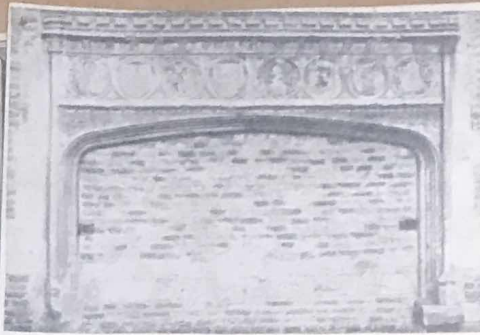
Fig. 89. Piscina, Meratham Church, Surrey.



Ruinas del Castillo de Chinón, donde Juana de Arco fué presentada al príncipe que más tarde, y merced á la obra de la heroína, había de ser Carlos VII, rey de Francia. Arriba: la torre en la que Juana residió durante algunas semanas. Abajo: restos de un muro de la gran sala del castillo, sala en la cual, según la leyenda, Juana de Arco reconoció al Príncipe, al que nunca había visto, y que, al efecto de comprobar si la misión de Juana era cierta, había trocado sus vestiduras por las de un cortesano, cediendo á éste las galas é insignias reales



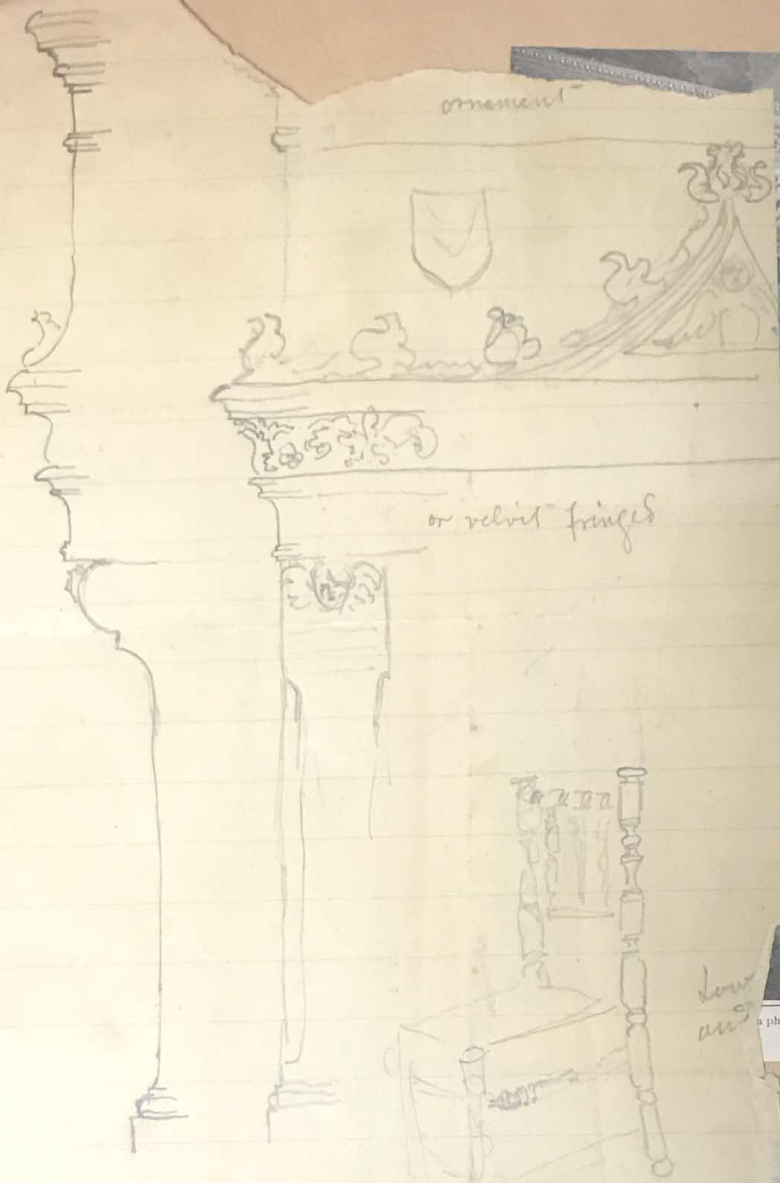
El cabaret de Ramponneau en 1760, según grabado de la época



Two mantelpieces from historic Tattershall Castle, in England, possibly to be brought to this country

*Courtesy of "The Literary Digest"*



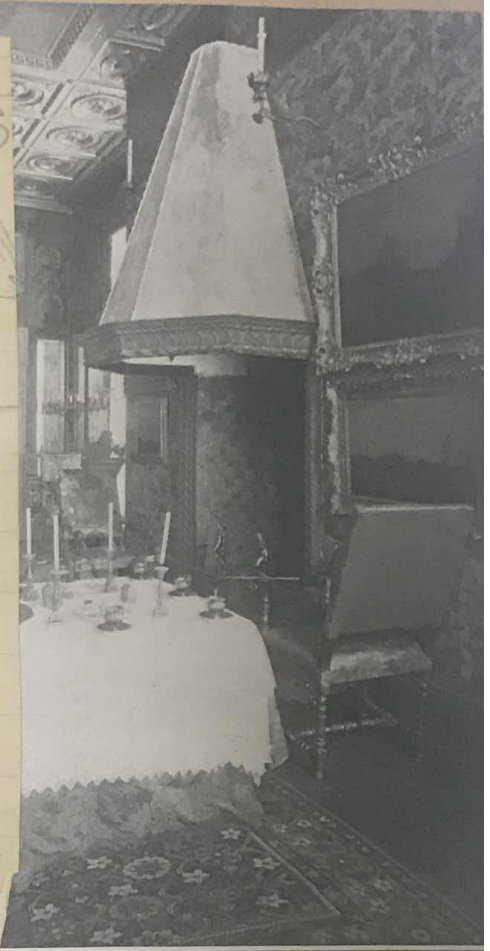


ornament

or velvet fringes

low  
and

In William the Conqueror



a photograph, copyright, 1903, by Thomas E. Marr  
THE VERONESE ROOM





G. Choppinet, Photographs, Bruxelles



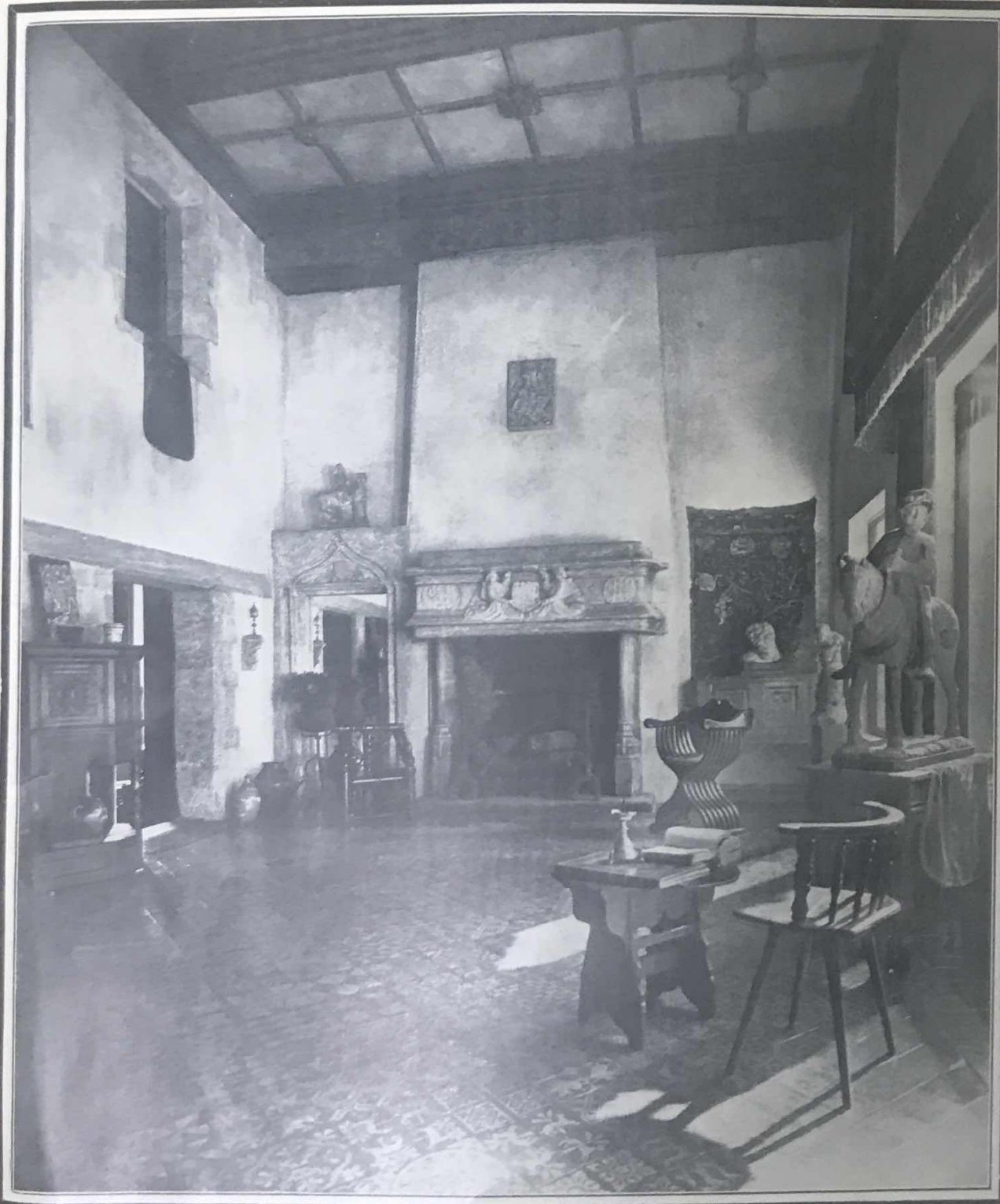
L. G. Aubry fils, Bruxelles

G. Choppinet, Phot. Bruxelles.

AUDENARDE  
Hôtel de Ville  
1534

Salle Gothique





*The Entrance Hall of our premises where a fine collection of early Works of Art, Antique Furniture and Panelled Rooms can be viewed.*



FIG. 12.—THE UPPER ILLUSTRATION SHOWS A GENERAL VIEW OF THE SALLE DES GARDES. THE LOWER SHOWS A GENERAL VIEW OF THE SALLE DE ANNE DE BRETAGNE.



AN OLD FRENCH MANTELPIECE IN MR. BLUMENTHAL'S STUDY

The mantelpiece is in stone, with the arms and the monogram of Pierre II, Duke of Bourbon, and of Anne de France, daughter of Louis XI. It dates from the second half of the Fifteenth Century. The andirons are late Sixteenth Century Venetian. Paintings include the tondo, an Annunciation, school of Fra Angelico, a lunette by Cima da Conegliano and a Virgin and Child by a follower of Jean Bourdichon.

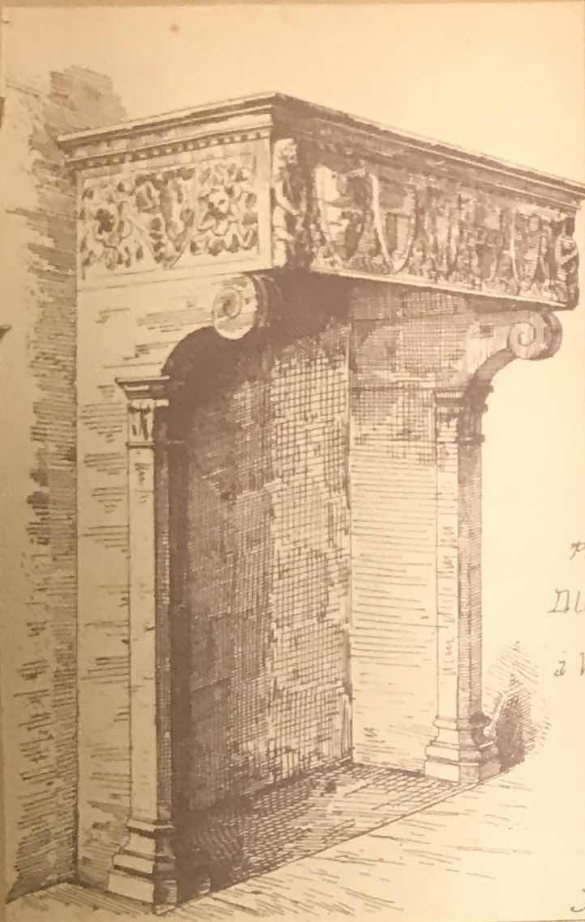




64 MUSEE DE CLUNY — Cheminée d'une Maison du Mant.  
Art Français, commencement du XV<sup>e</sup> siècle. — LL.



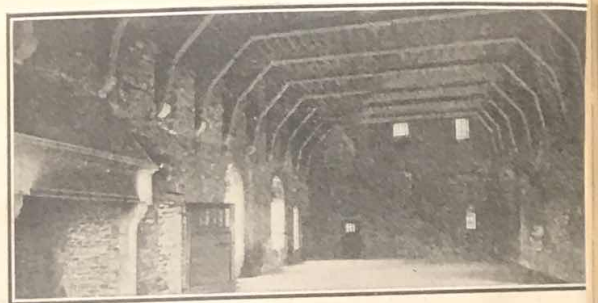




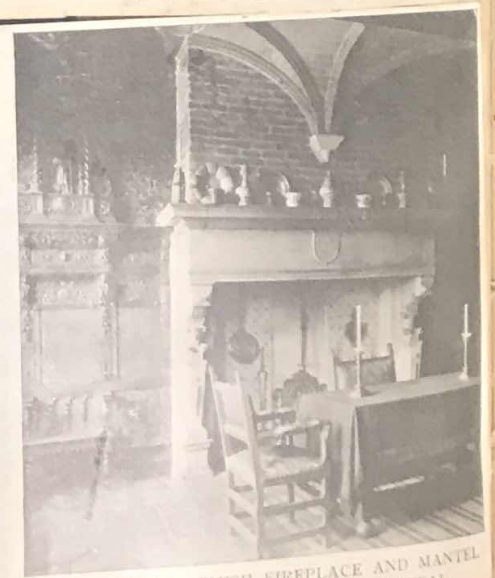
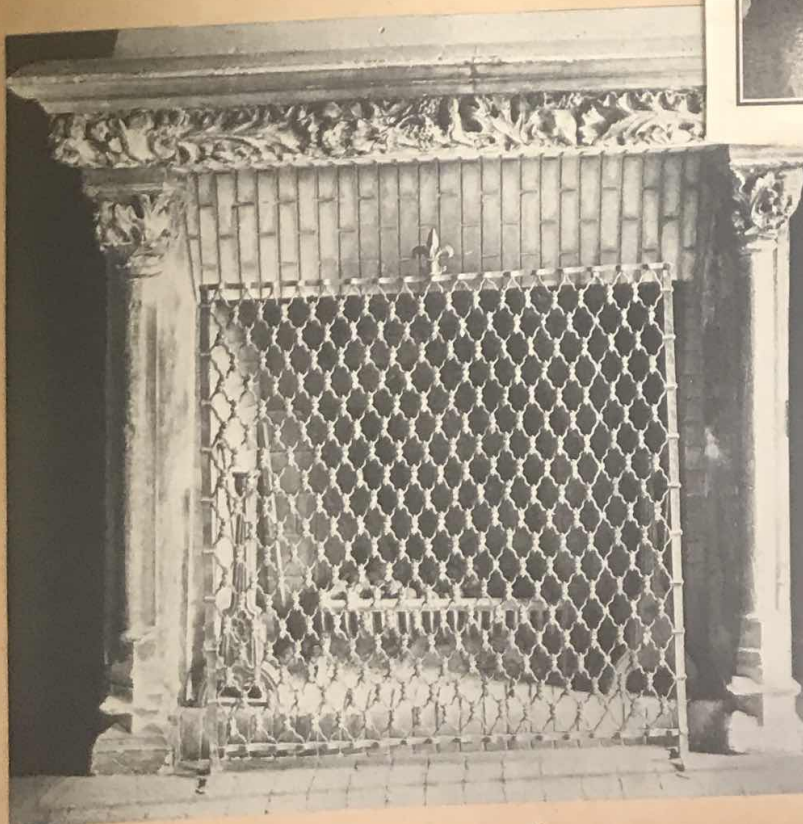
PA  
DU  
à V



THE TENTH EARL'S DINING-HALL



THE GREAT BANQUET HALL



A BEAUTIFUL FLEMISH FIREPLACE AND MANTEL  
IN THE GRAND SALON OF THE CHATEAU  
DE BEAUVOORDE





FIG. 230 — Genova, Palazzo in piazza dell'Amico: Sovrapporta.  
(Fot. Alinari).

*over*





Carved limestone fireplace of character from Orchard Farm, Broadway. Although slightly later date, it is in the manner of the

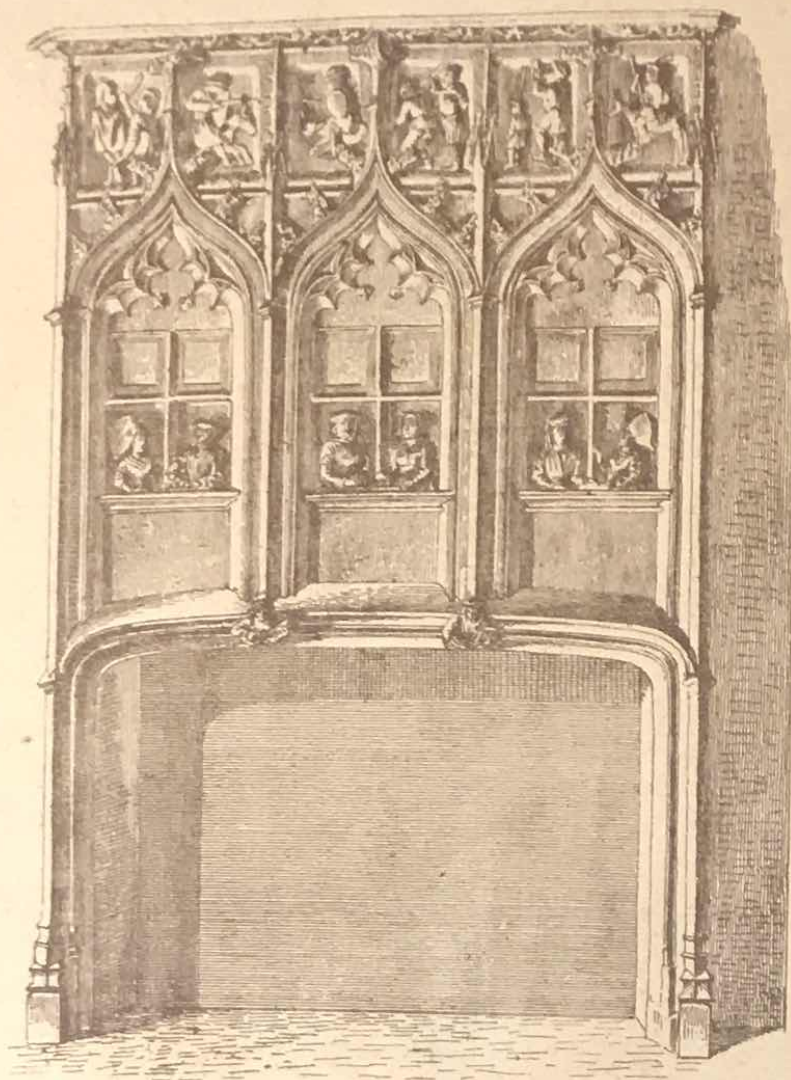
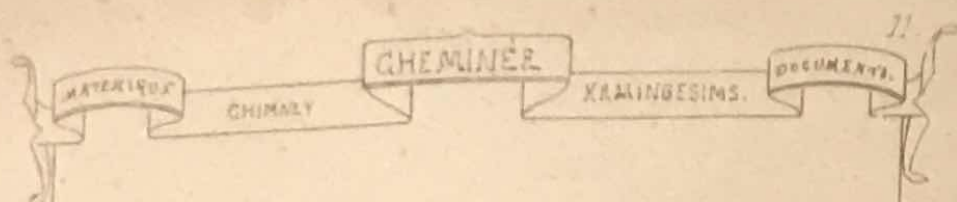


A FIFTEENTH CENTURY CHIMNEY-PIECE.

"COUNTRY LIFE"





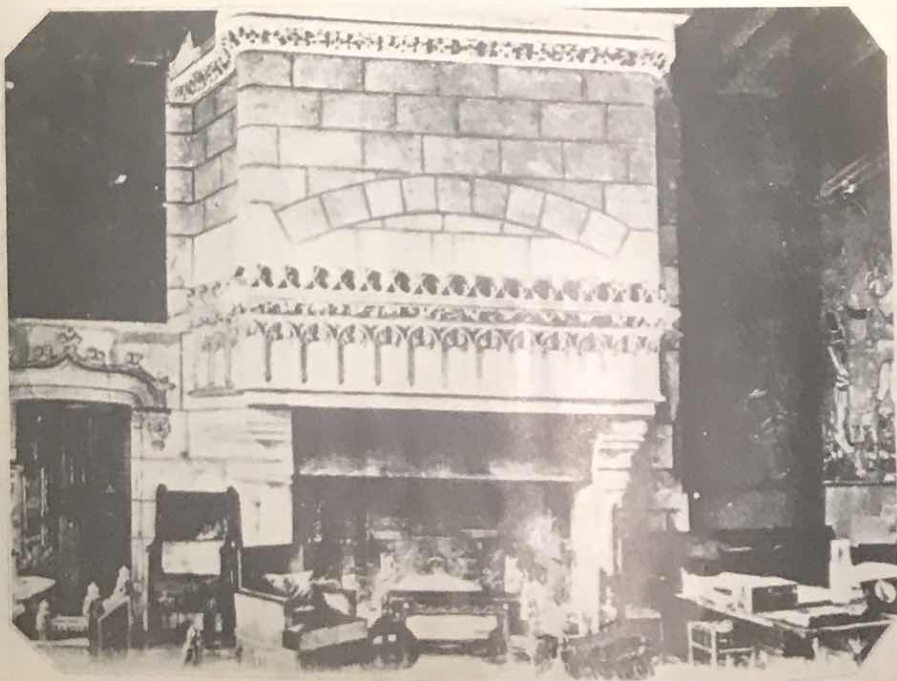


Cheminée Flamboyante (XV<sup>e</sup> Siècle)  
à l'Hotel de Jacques-Cœur à Bourges.

Echelle de 0.05 m.

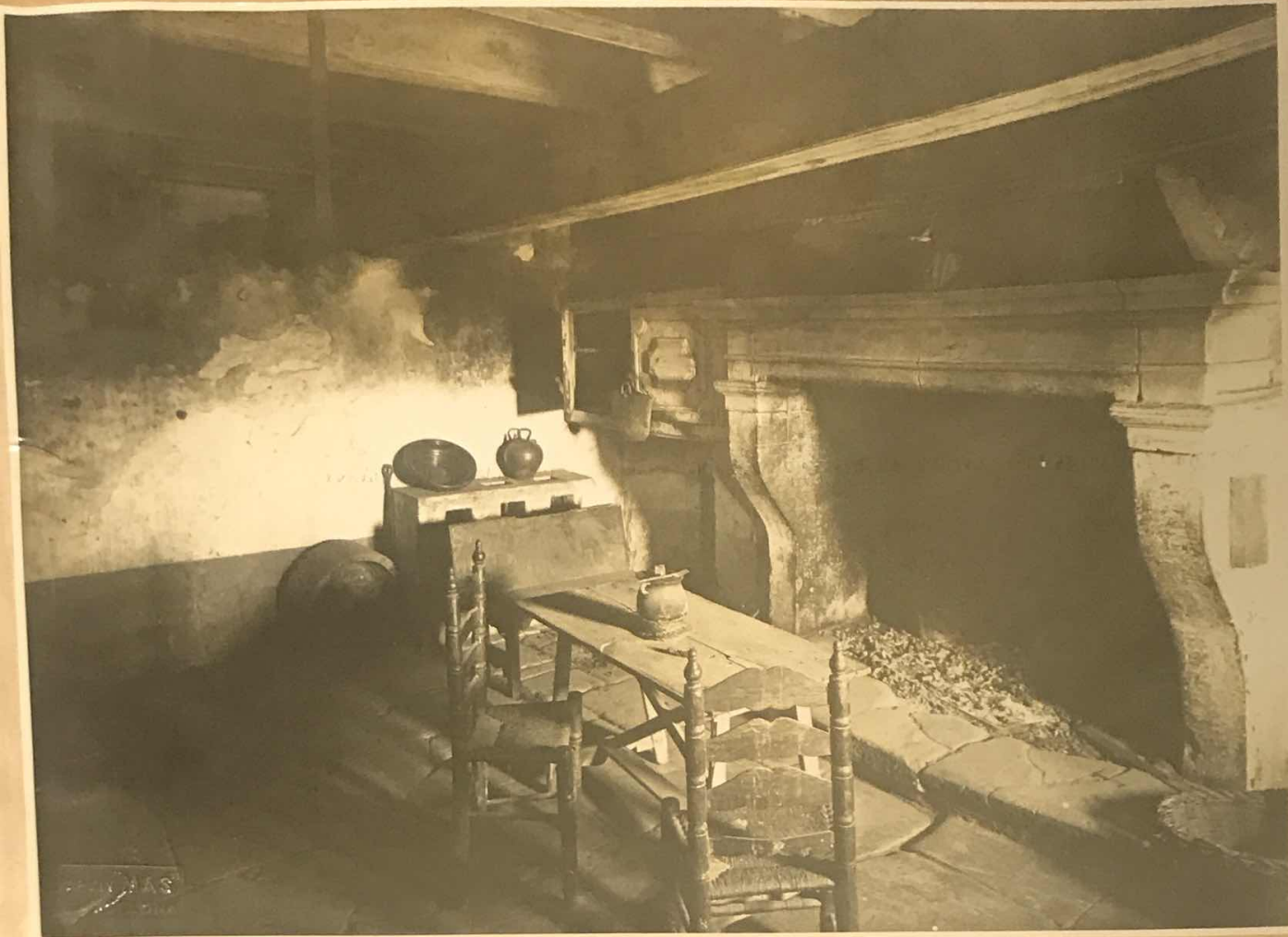
OVER

6'-8"

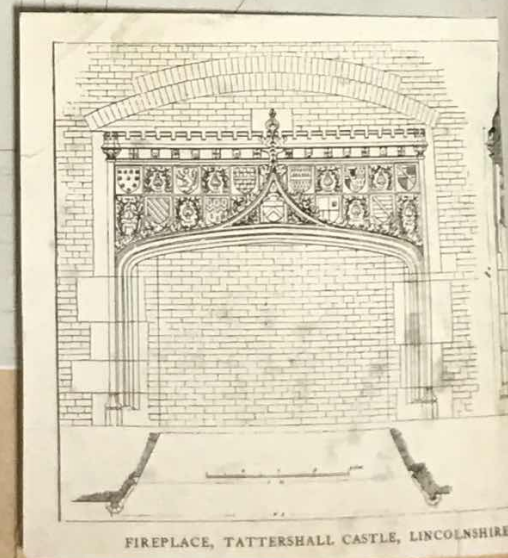
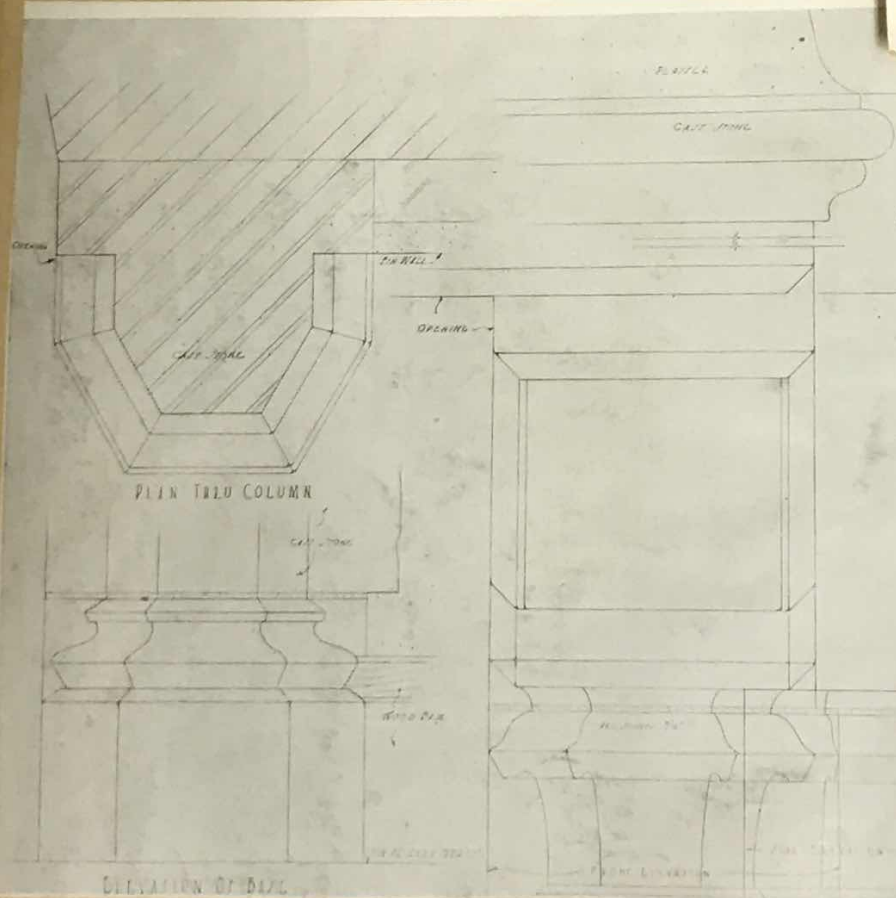
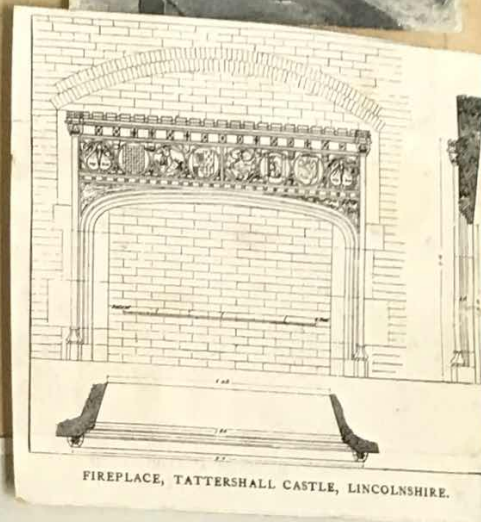
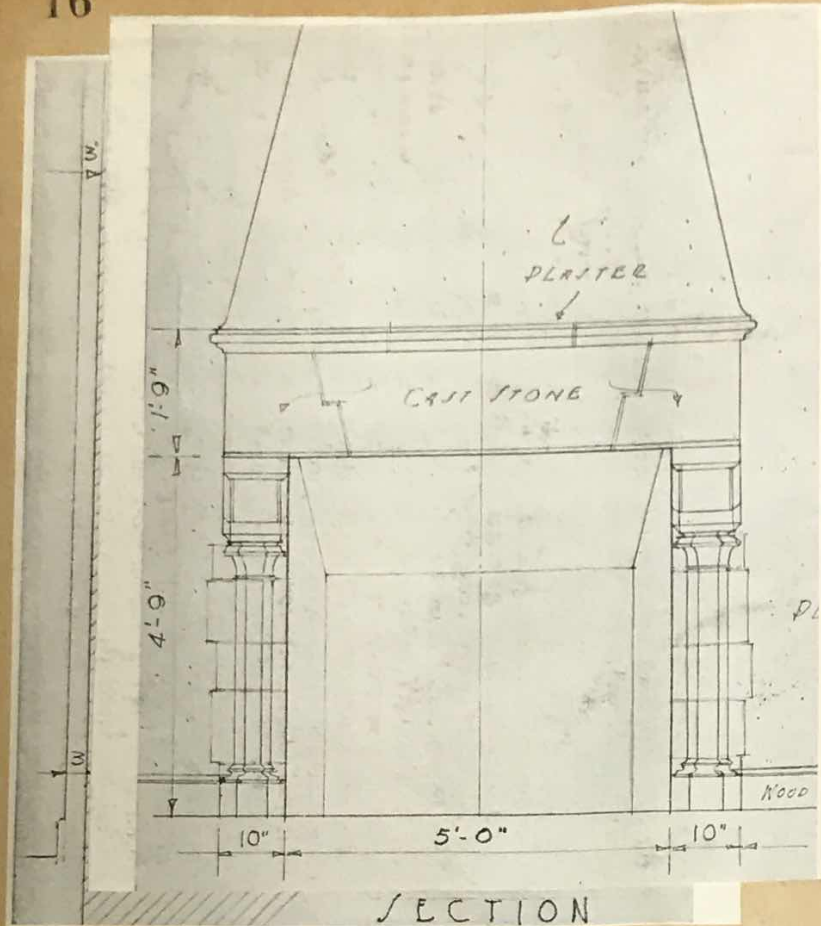


"SAMSON AND DELILAH" ON A FRENCH GOTHIC FRIEZE





The fireplace in the dining-room is of Caen stone carved in Tudor roses outlined by ancient, linen-fold paneling



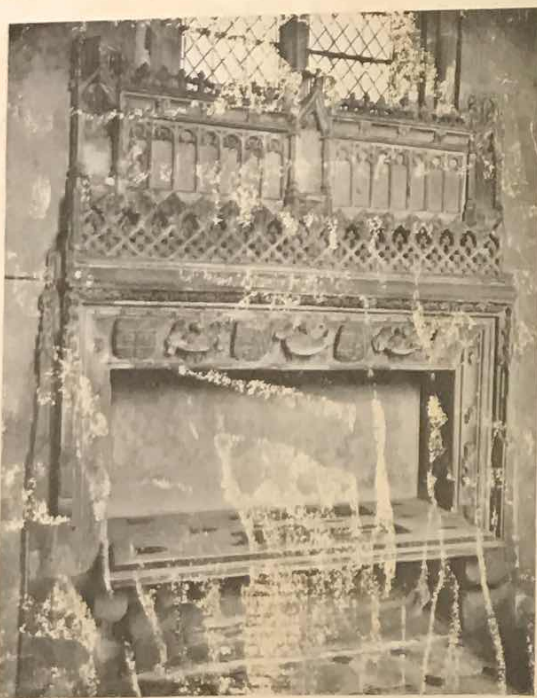




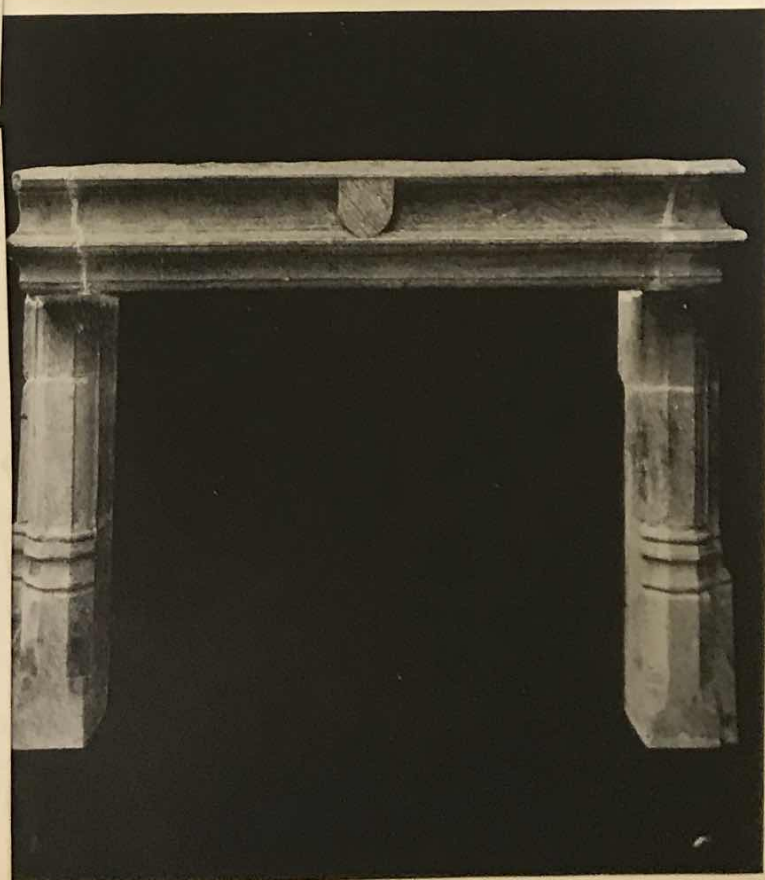
THIS IS THE HALL OF THE BAILIFF-GOVERNOR, A  
DETAIL IN THE CASTLE OF CHILLON, SHOWING  
THE BEAUTIFUL ARCHES AND PANELED CEILING.



Copyright. TOMB OF SIR HENRY WILLOUGHBY. "C.L."



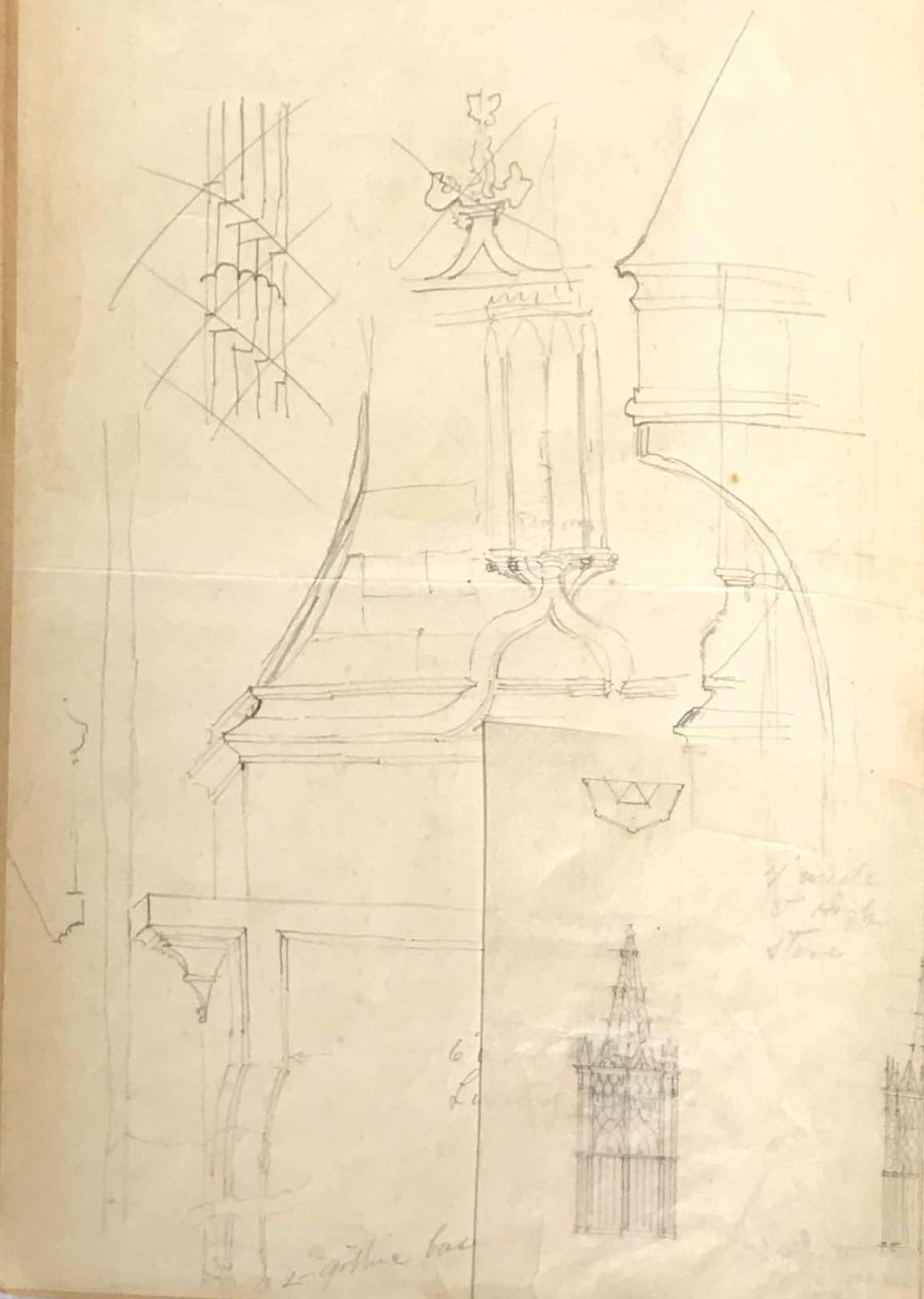
TOMB OF SIR RICHARD WILLOUGHBY.



20' ceiling

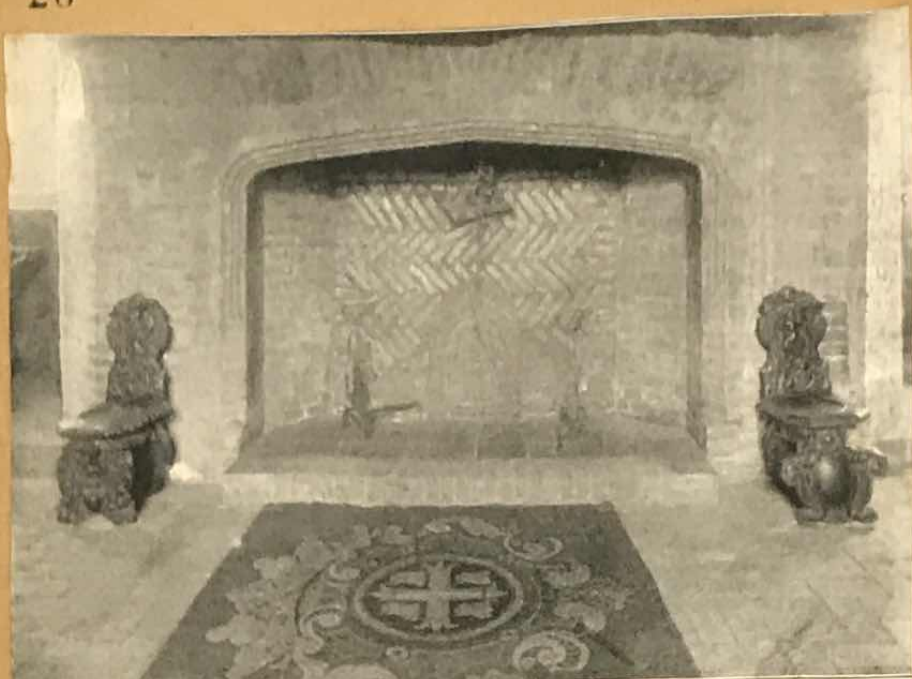
Carved Mason  
Stone & Lining Run  
Mantels

Flue 2'6" wide  
12" deep









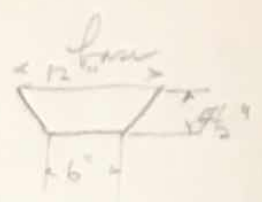
FIREPLACE IN THE KING'S ROOM, OXBOROUGH HALL.

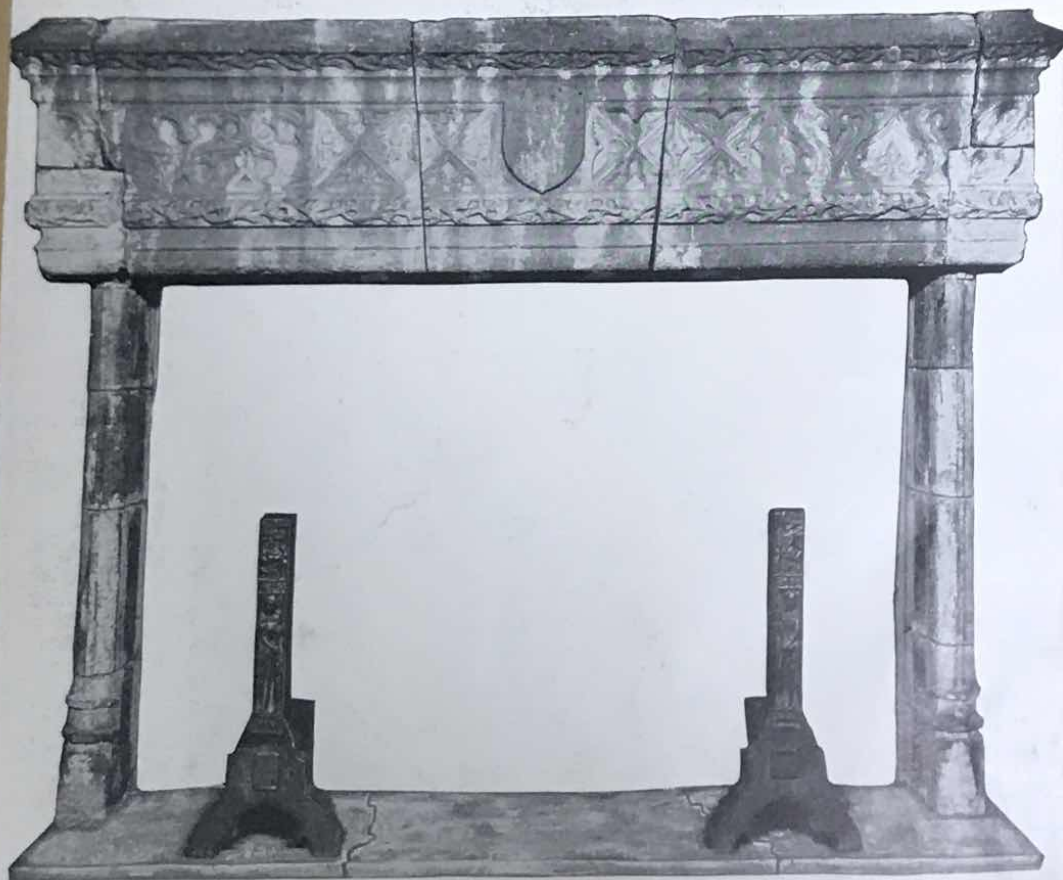


Photo Mas

VILASAR DE DALT, CATALONIA; THE OLD CASTILLO, NOW A FARMHOUSE. MASTER'S DINING-ROOM WITH STONE CHIMNEY-PLACE WHITWASHED AND NICHE FOR THE LAVABO, OR HAND BASIN

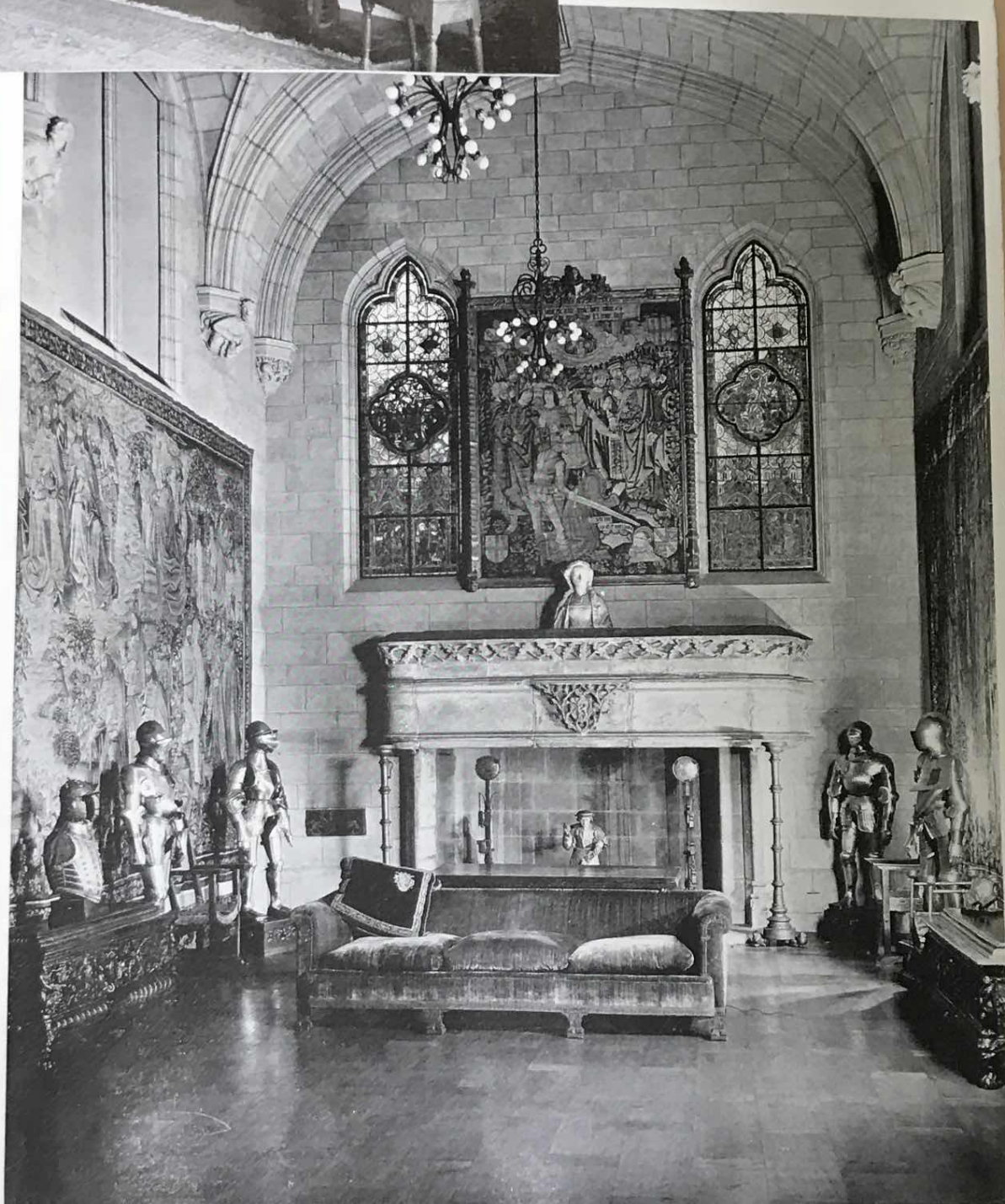






French Gothic Mantel, Fifteenth Century. Height 8 ft. 6 in. Width 11 ft. 4 in.

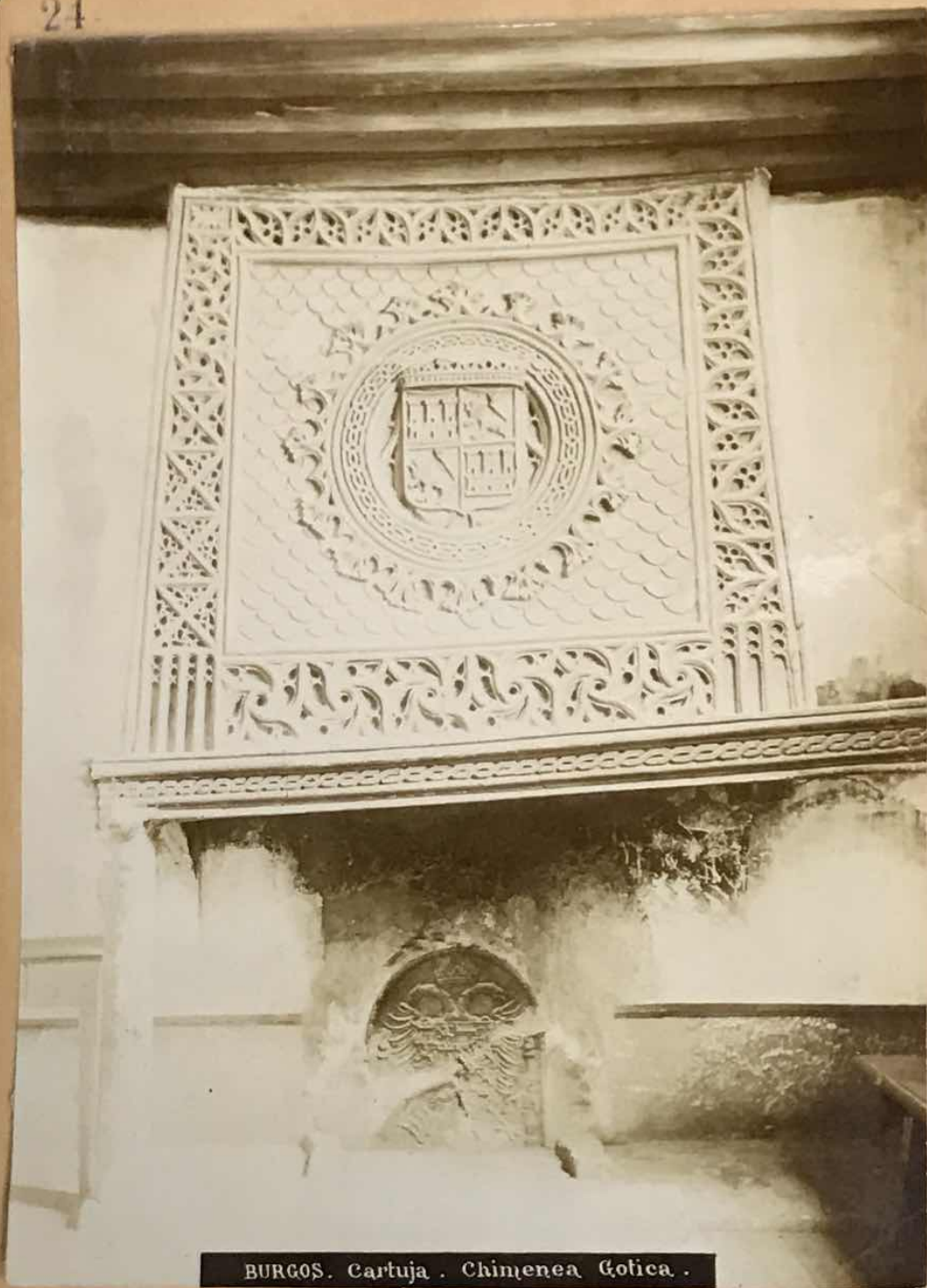




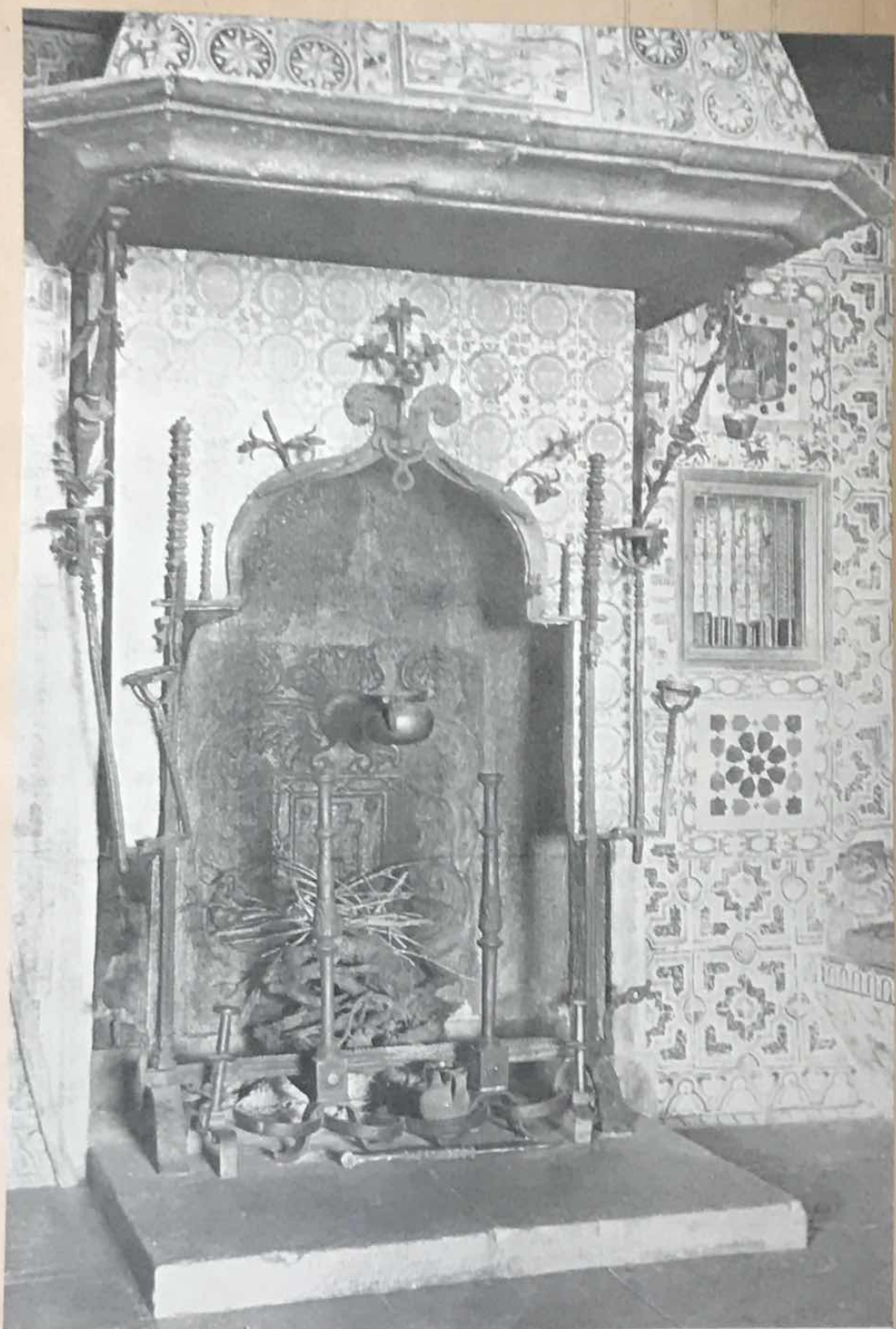
*Mantels on pages 52 and 53 in the apartment of Mr. William Randolph Hearst. Photos by Mattie Edwards Hewitt*

A FINE STONE CHIMNEY-PIECE WITH GOTHIC AND RENAISSANCE DETAILS IN AN APPROPRIATE SETTING. THE CENTRAL PLAQUE AND THE FRIEZE ARE BEAUTIFULLY CARVED IN FOLIAGE DESIGN, WITH A COAT OF ARMS IN THE CENTRAL PLAQUE









TORRELODONES, GUADARRAMA MOUNTAINS; SUMMER HOME OF THE CONDE DE LAS ALMENAS. TILED CHIMNEY-PLACE IN THE DINING-ROOM







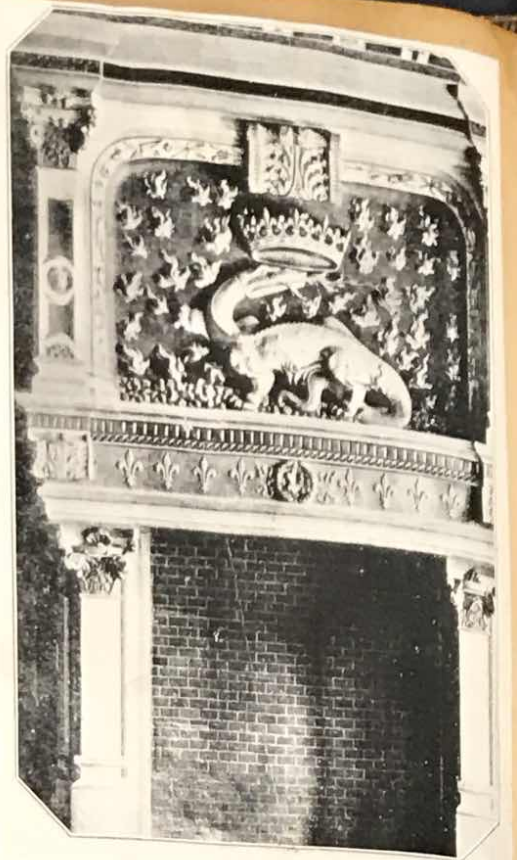
A CHIMNEYPIECE IN THE CASTLE OF THIENE

One of the beauties of the Veronese frescoed room at Thiene is the frieze of this carved stone mantelpiece; above it are the painted figures of Venus and Vulcanus that seem almost to lean against the round fluted chimney shaft





Château de PIERREBOIS. — Chambre à Coucher du Seigneur



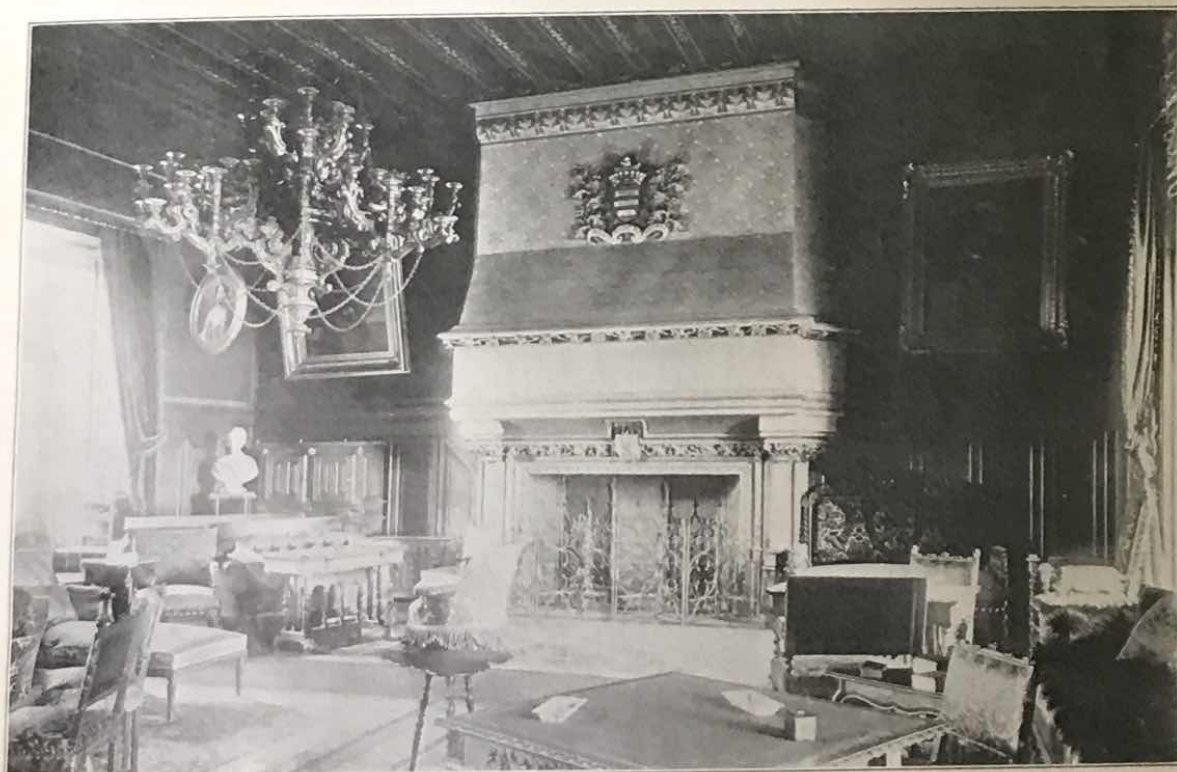
fascinating mis-  
silly entwined  
or French Cha

Blois—Fireplace in an old French  
chateau with the design showing the  
Salamander of Francis I



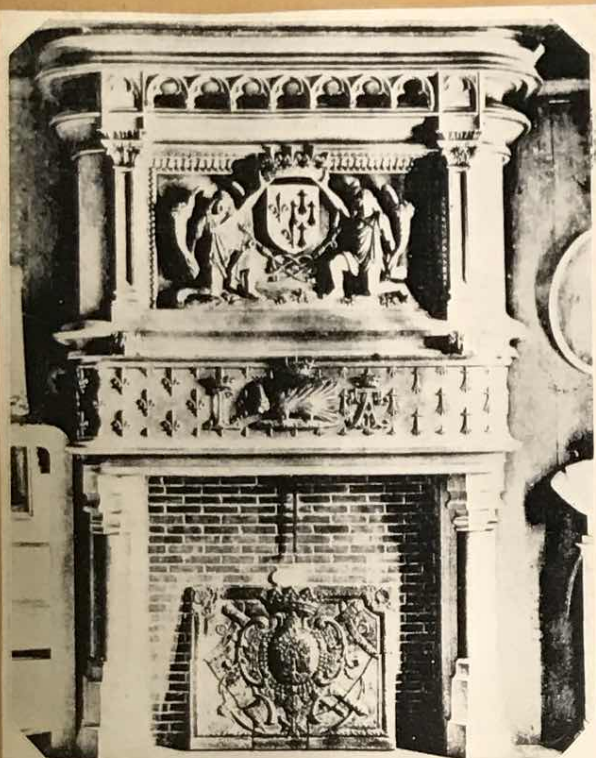
STONE CHIMNEYPiece, FARMHOUSE AT VONNE, NEAR TOURS (INDRE ET LOIRE)





DRAWING ROOM AT THE CHATEAU OF MONTRESOR.  
The entrance to the treasure room is in the corner to the right of the fireplace.

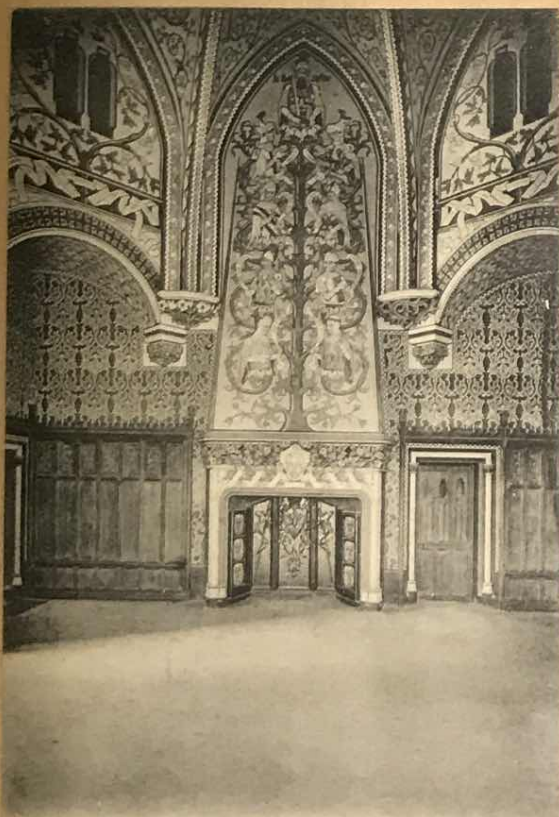




Blois—The carving here shows the porcupine of Louis XII and the ermine of Anne de Bretagne



Blois—Fireplace with Renaissance decorations, the regal lilies of France arranged on a blue ground




Chateau de PIERREFONDS.  
Salle des Chevaliers de la Table Ronde

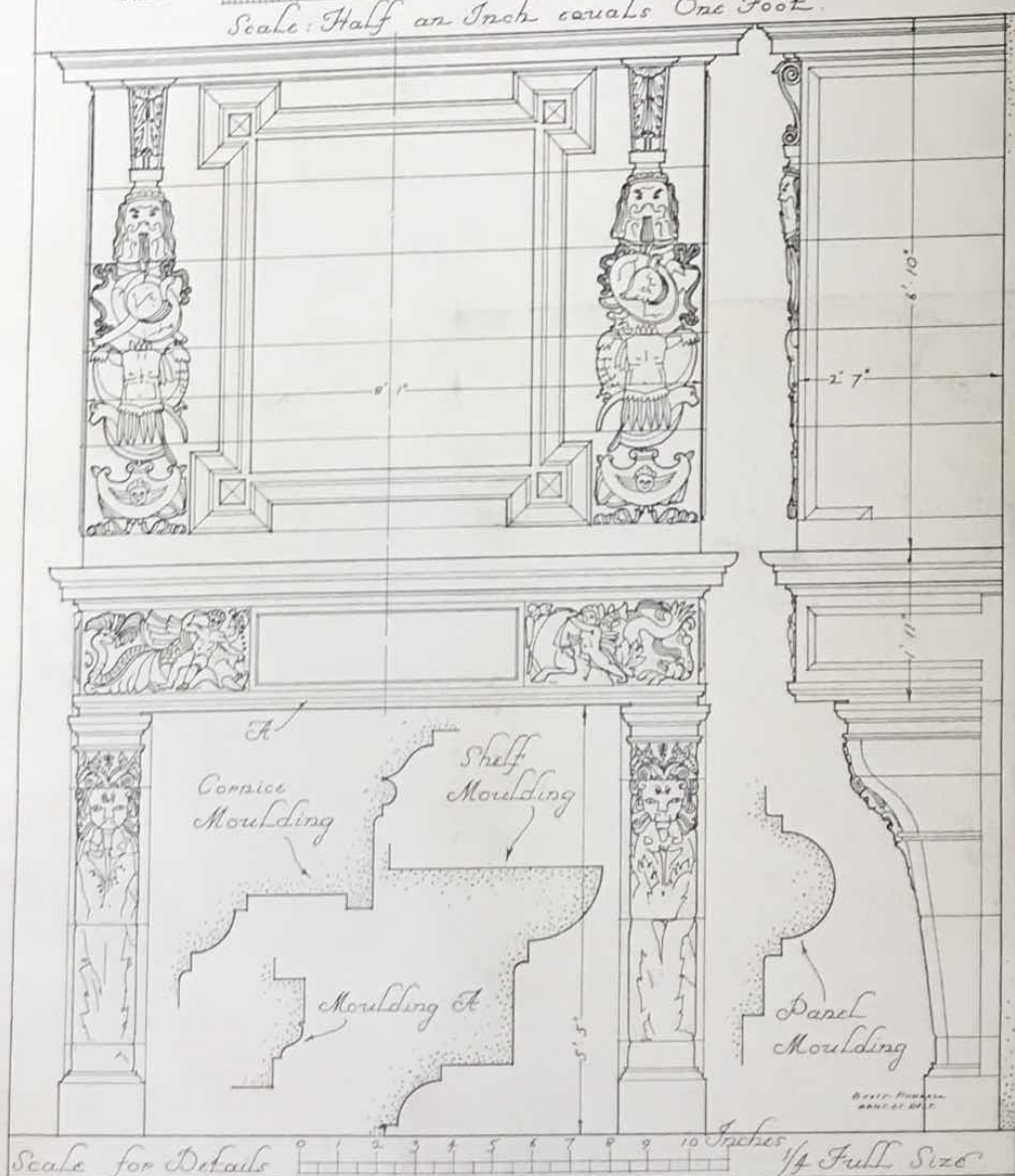


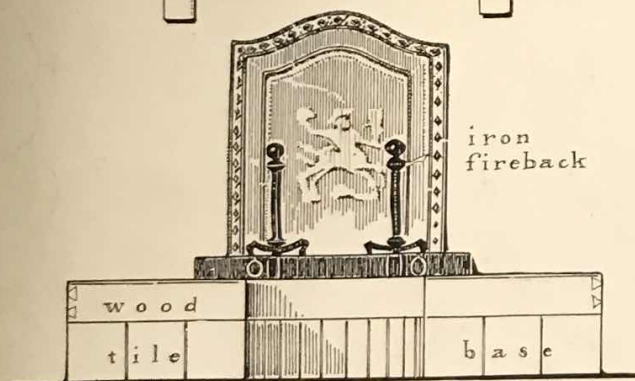




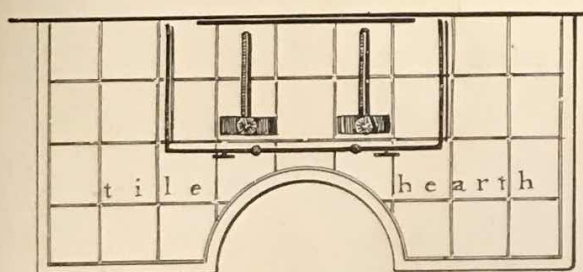
# Stone Chimney Piece in a Farmhouse near Tours

Inches  Feet.  
Scale: Half an Inch equals One Foot.

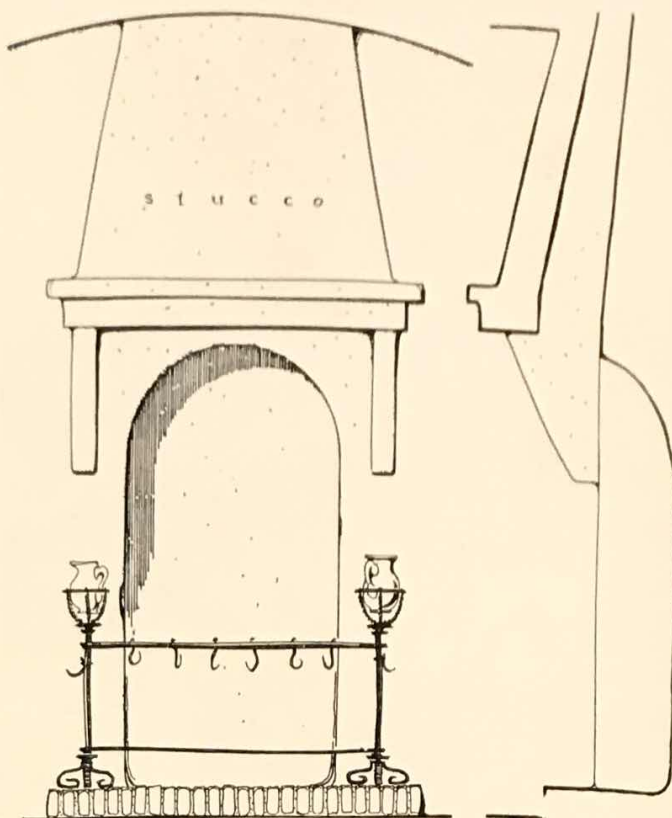




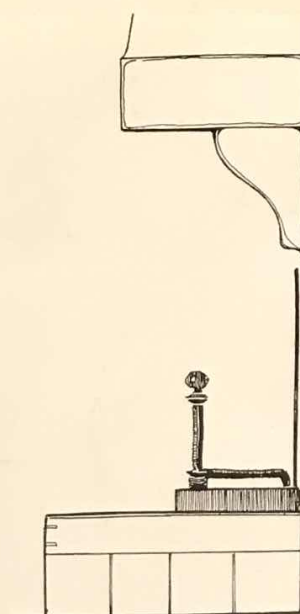
FRONT ELEVATION



P L A N



0 1 2 3  
scale of feet

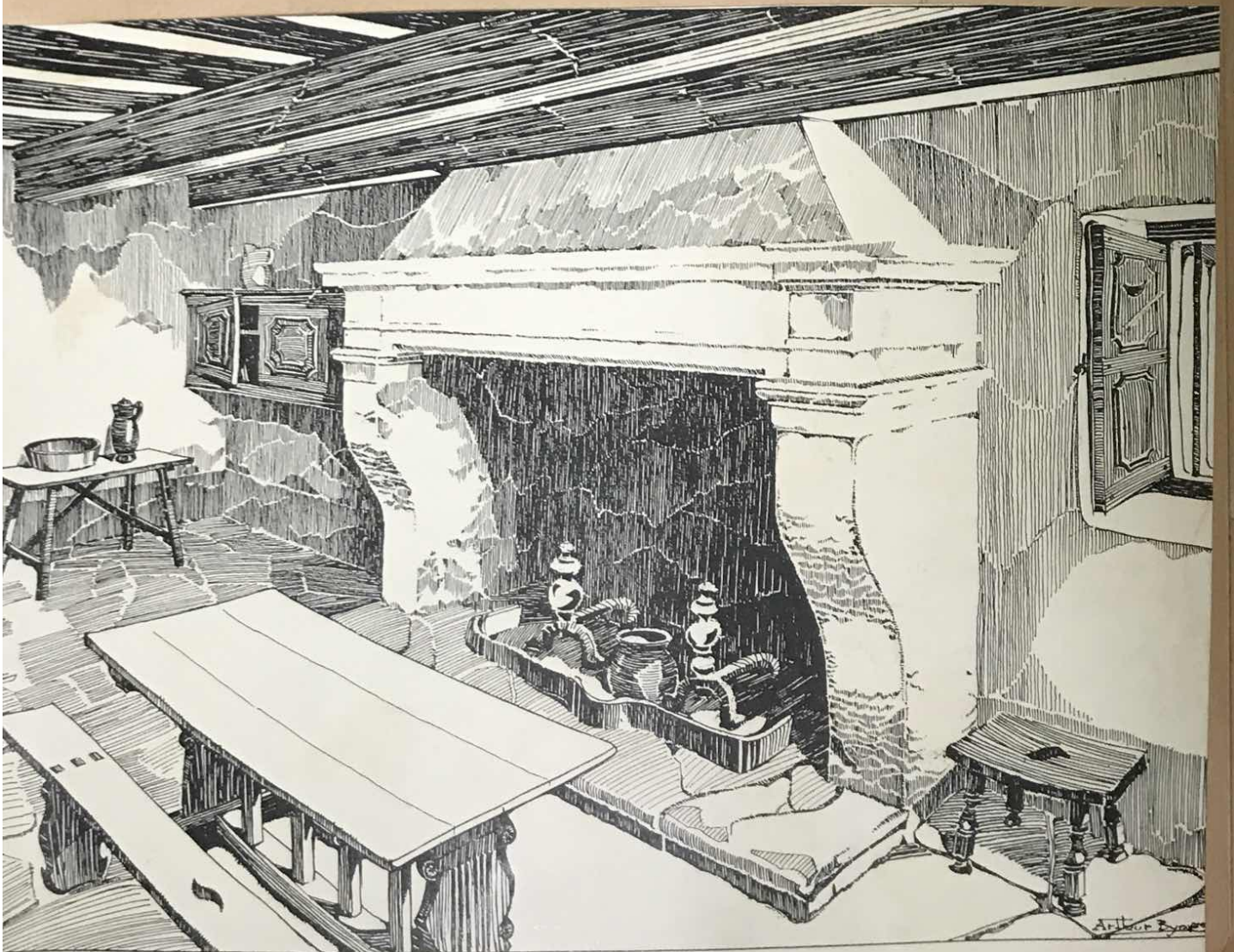


SIDE

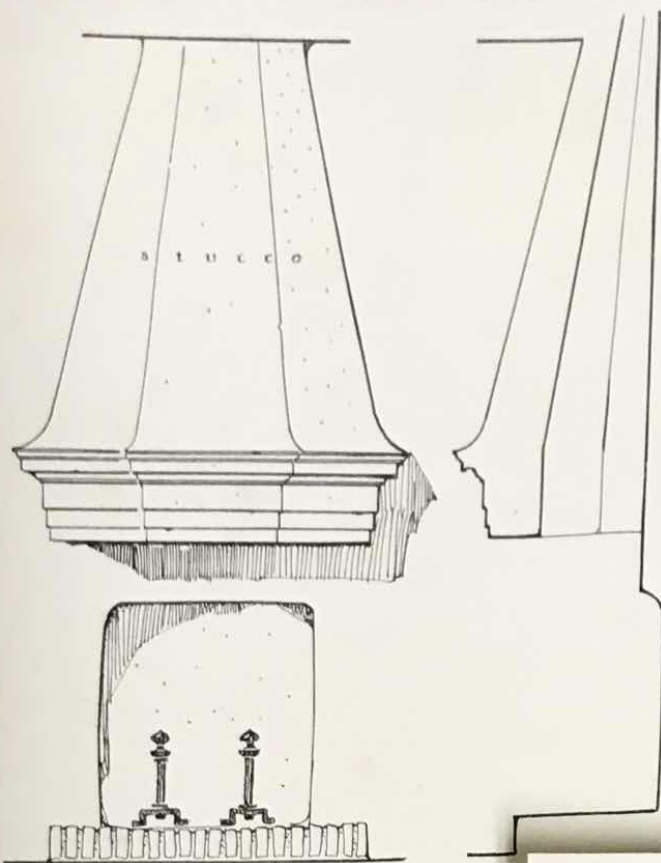
0 1 2 3  
feet

VALENCIA; SKETCHES OF PA

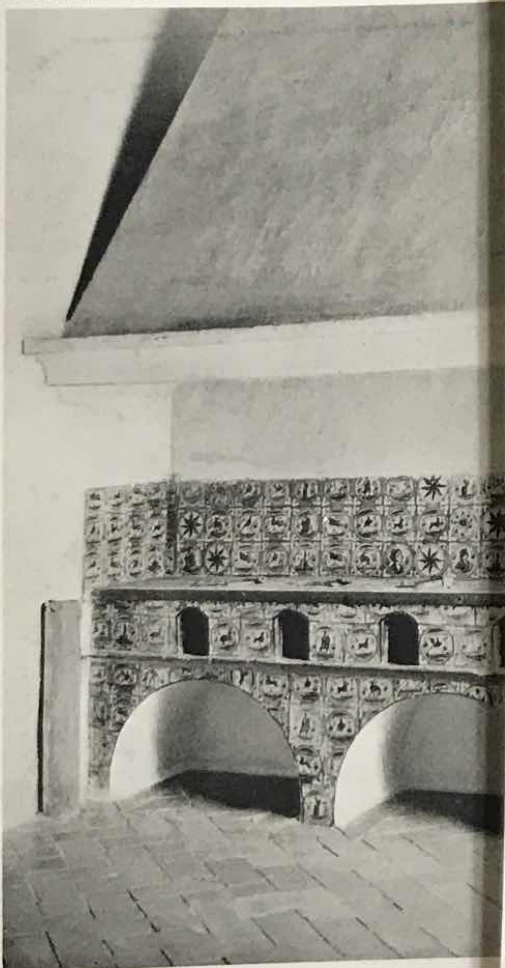




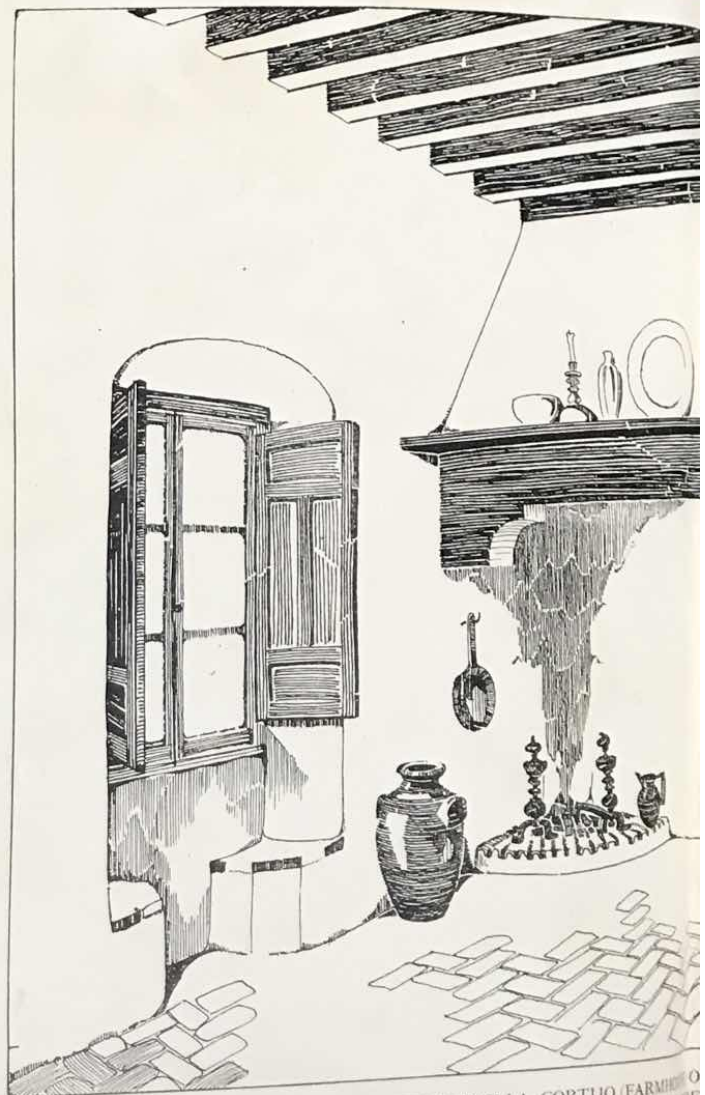
SOLSONA, CATALONIA; SKETCH OF AN OLD DINING-ROOM



HOUSE FIREPLACES

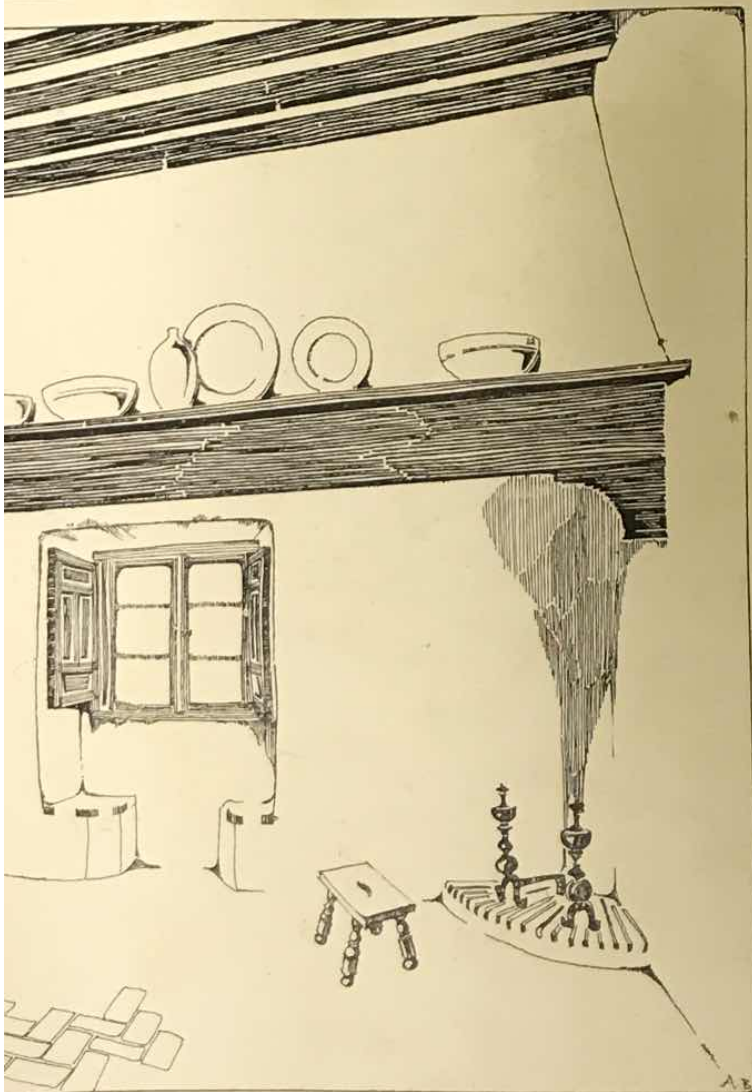


SEVILLE, CONVENT OF SANTA CLARA. CORNER OF  
TYPICAL XVII CENTURY ANDALUSIAN TILE

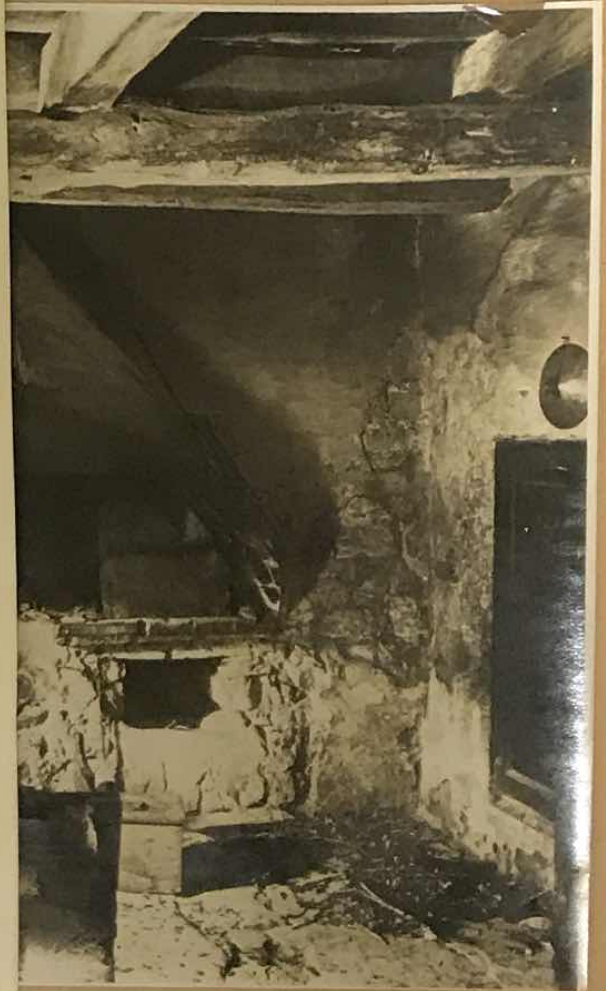


PROVINCE OF SEVILLA; CORTIJO (FARMHOUSE)  
SKETCH OF DOUBLE





THE ESTATE OF DON MIGUEL SÁNCHEZ DALP.  
KITCHEN

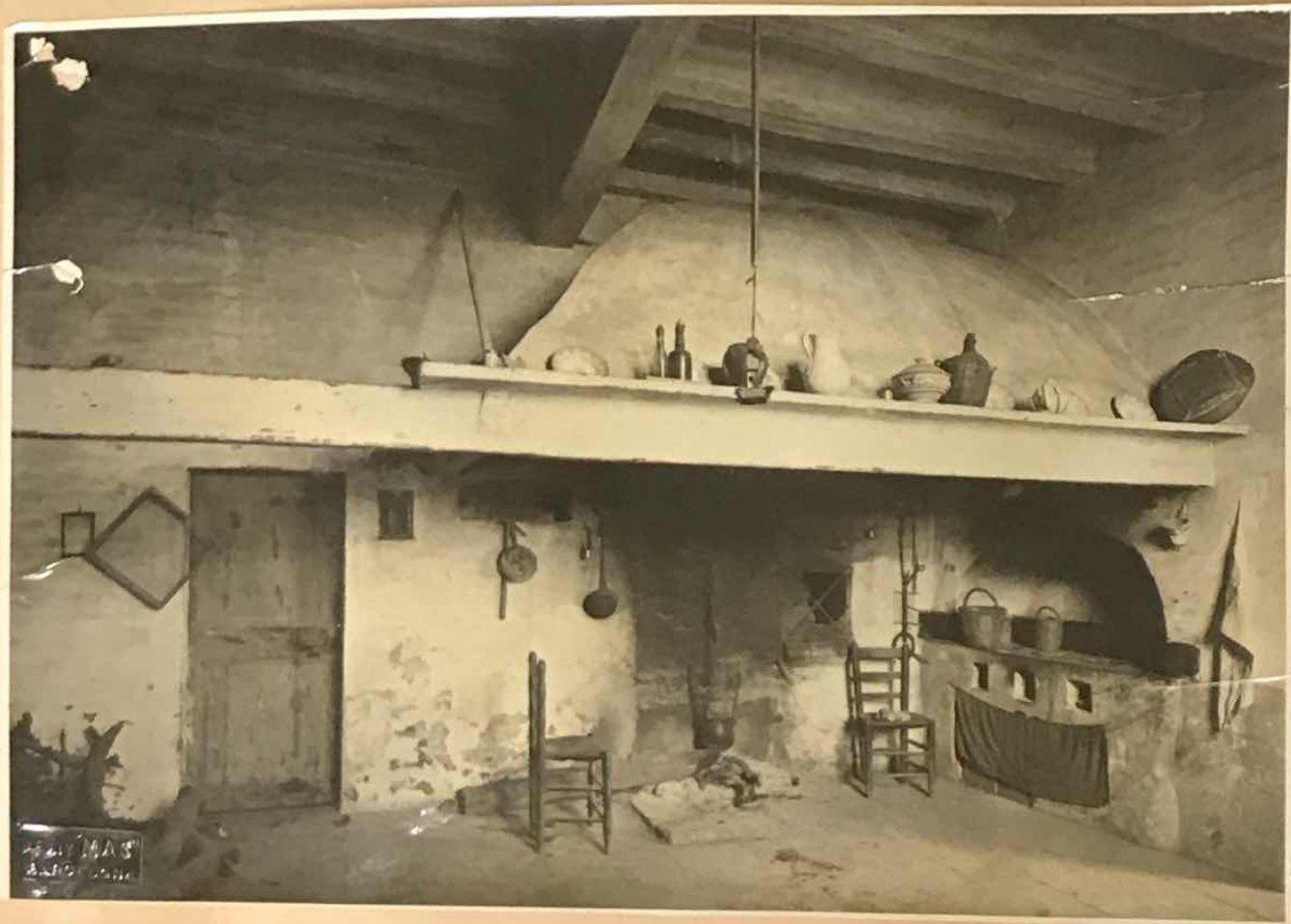




KITCHEN FIREPLACE, BURNS'S









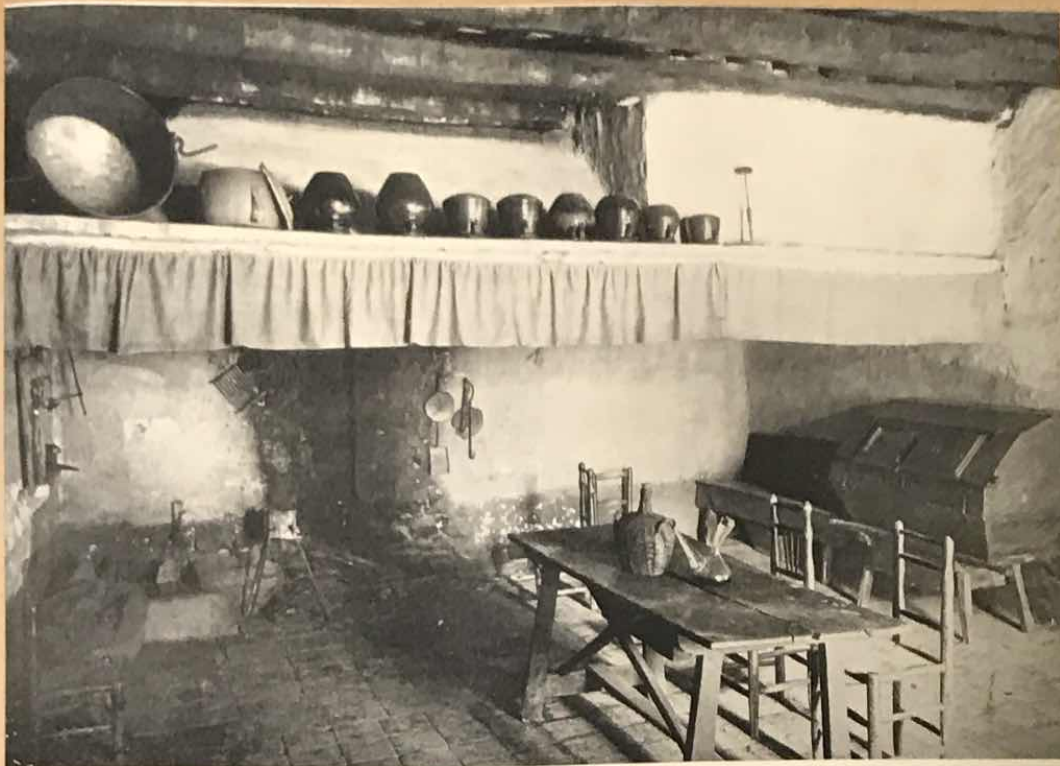
*Photo Mas*

FORNALUTX, MAJORCA; KITCHEN WITH CORNER HEARTH AND SLOPING HOOD, THE CORNER ENCLOSED BY REMOVABLE PANELING TO PROTECT FROM WINTER DRAUGHTS



SARRIÁ, MAJORCA. KITCHEN IN A XVII CENTURY COUNTRY HOUSE. IMMENSE HOODED CHIMNEY COVERING OPEN HEARTH, RANGE AND LAVABO; THE WHOLE INGLENOOK TREATED WITH POLYCHROME TILES





*(Photo Max)*

MONTMELÓ, CATALONIA; FARMHOUSE KITCHEN WITH BROAD FIREPLACE AND SLOPING HOOD



*(as)*

VILASAR DE DALT, CATALONIA; KITCHEN IN THE OLD CASTLE DATING FROM THE XV CENTURY, NOW A FARMHOUSE



ANTEQUERA, SOUTH OF GRANADA; SKETCH OF THE KITCHEN IN THE INN  
(FONDA DE LA CASTAÑA)

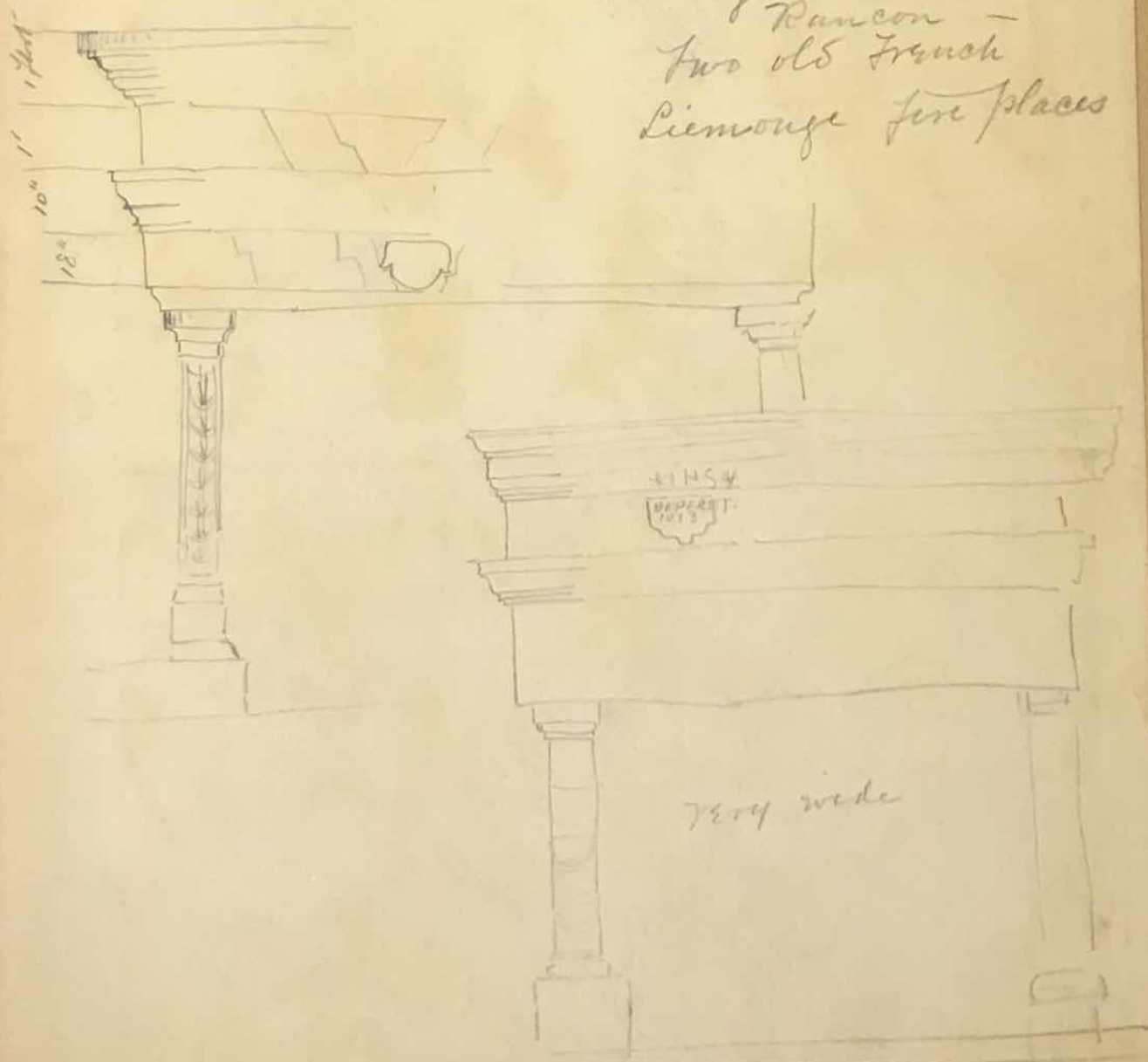




Fireplace Detail

November, 1923

Le Peyron de Rillac  
 Rancon -  
 Two old French  
 Liemouge fire places









Sala de armas del castillo de Neuvic sur l'Île, donde Enrique IV pasó muchas horas con su ministro Sully tratando negocios de Estado, y con sus mariscales planeando bélicas campañas (Fots. Agencia Gráfica)







98 MUSÉE DE CLUNY. — Cheminée en pierre provenant de Châlons-sur-Marne. — Art Français, 1562. — LL.



18 MUSÉE DE CLUNY — Cheminée d'une Maison de Châlons-sur-Marne, par Hugues Lottinot (XVI<sup>e</sup> s.) —

FRANCE XVI<sup>TH</sup> CENTY

FRANCE XVI<sup>E</sup> SIECLE

FRANKREICH XVI<sup>TES</sup> JAHRH



Benoist del.

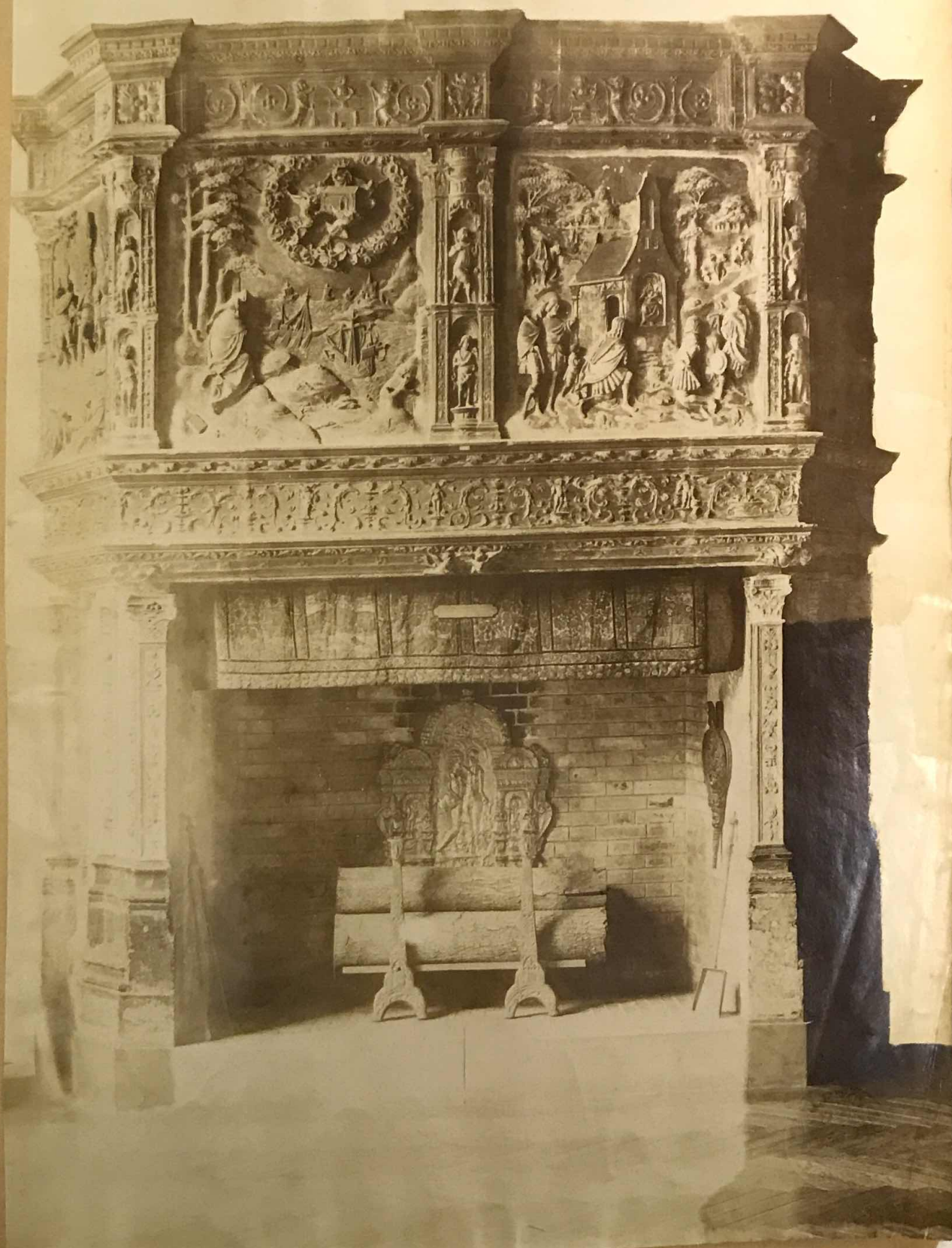


Imp. Firmin Didot et C<sup>ie</sup> Paris.

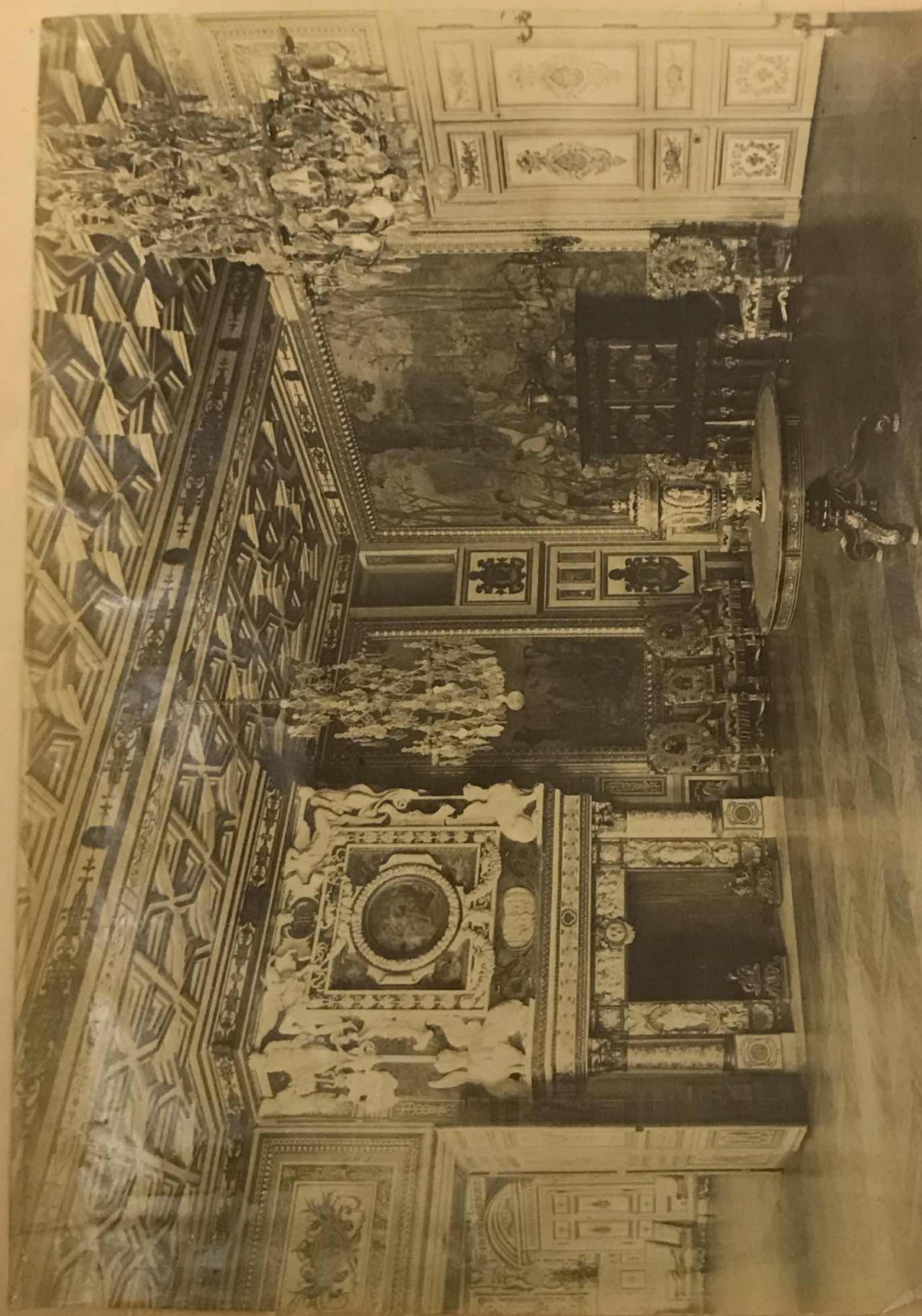












X. Phot.

LOUVRE - FONDAIRE ETAL. Salon François Ier











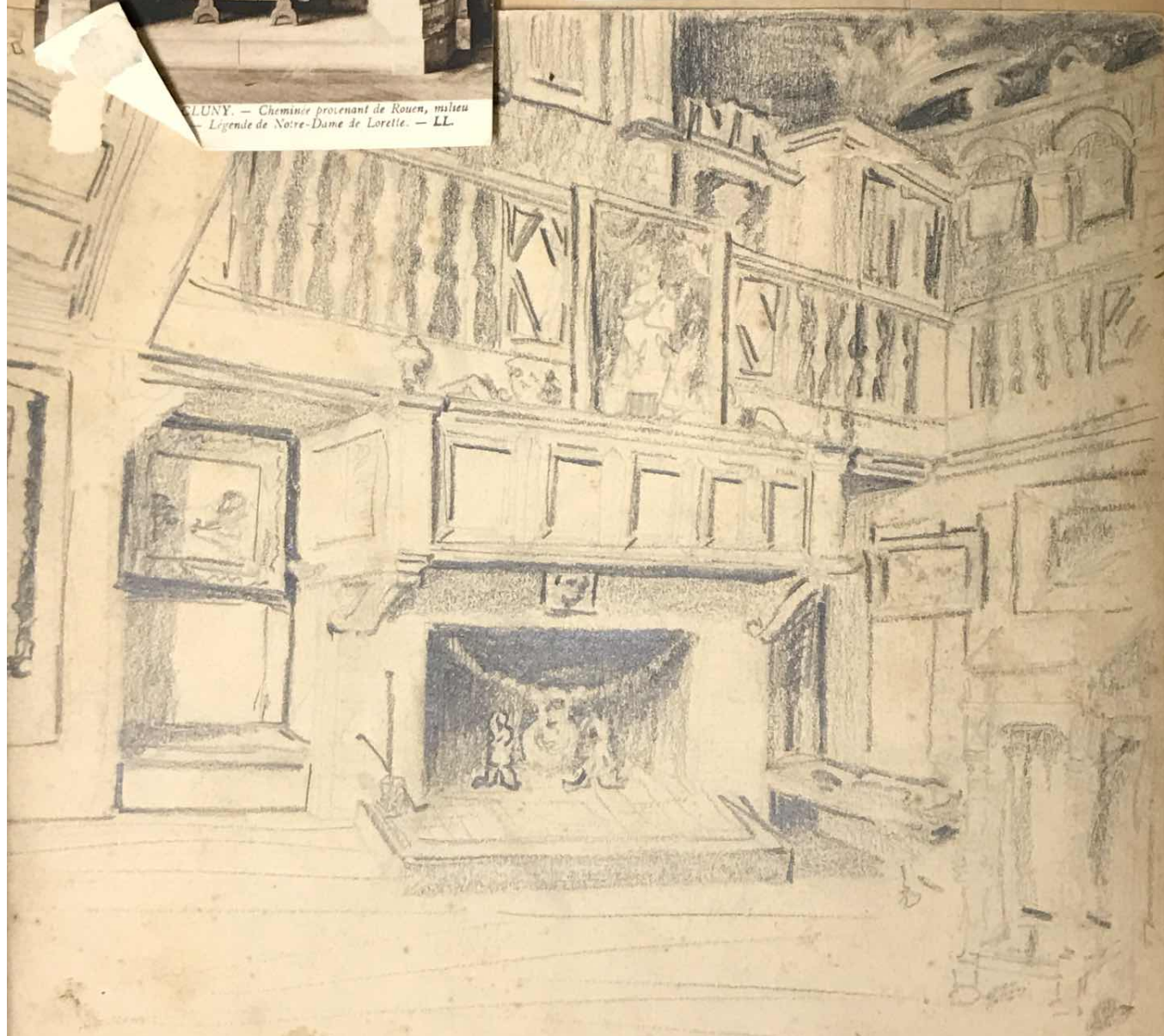


CLUNY. — Cheminée provenant de Rouen, milieu  
— Légende de Notre-Dame de Lorette. — LL.



No. 2188.

Old Spanish Renaissance Carved Wood Door







The strapwork of this fireplace is characteristic of the early XVII Century. The frieze above the mantel is a good piece of parge work. *Common room of Exon Arms, Broadway*



No. 2188.  
Old Spanish Renaissance Carved Wood  
Door Portal.

Extreme height, 12 ft. Extreme width, 9 ft.



ELABORATE CARVED STONE CHIMNEYPiece IN LIBRARY



Fig. 70. Fireplace in Burgomaster's Room,  
Hotel de Ville.





923—FIESOLE STONE CHIMNEYPIECE OF THE FIFTEENTH CENTURY BY BENE-  
DETTO DA MAIANO







DETAIL OF LAVABO, LA PIETRA.



Fireplace in the Villa Colletta. Carved limestone Italian Renaissance mantel. The stone is the usual dark gray pietra serena which was used so much in the neighborhood of Florence



FIREPLACE IN SALA DEL MAPPAMONDO  
PALAZZO DI VENEZIA, ROME



4. Musée de CLUNY — Cheminée d'une maison de Troyes.  
art français, XVI<sup>e</sup> siècle G. B.



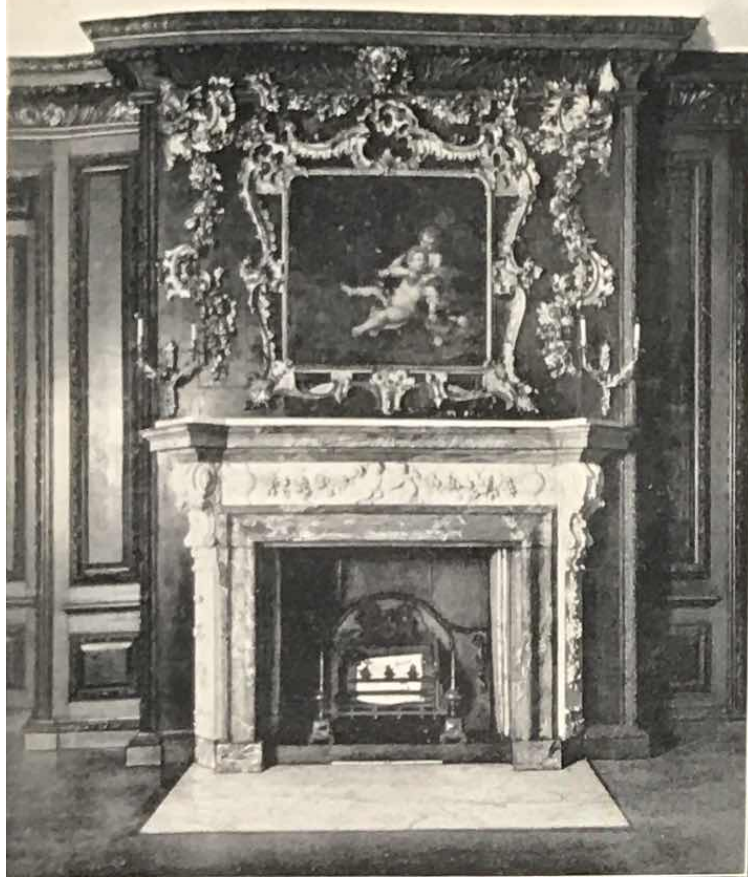


Photo by Allinari

GRILLE IN CLOISTERS OF S. MARIA NOVELLA, FLORENCE





LIBRARY MANTEL—RESIDENCE OF THOMAS W. LAMONT, ESQ.,  
NEW YORK CITY. WALKER & GILLETTE, ARCHITECTS.



MANTEL IN GALLERY—HOUSE OF JOHN D.  
McILHENNY, ESQ., GERMANTOWN, PHILADEL-  
PHIA. DÜHRING, OKIE & ZIEGLER, ARCHITECTS.



1 in = 1 foot

opening 4' wide 4' 4" high





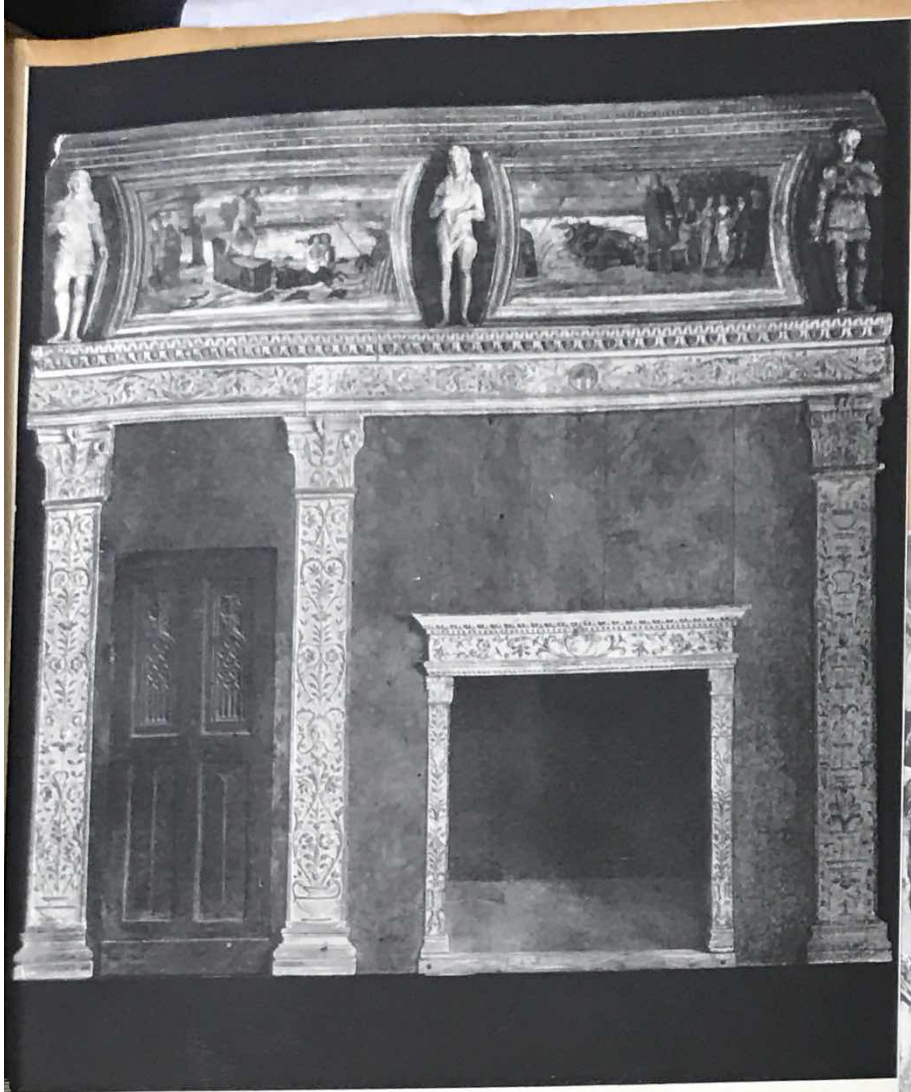
DETAIL OF FIREPLACE—BEDROOM, LA PIETRA, FLORENCE.



French Renaissance mantel of carved C  
in the carved niches is of a partic  
The multiple breaking out of





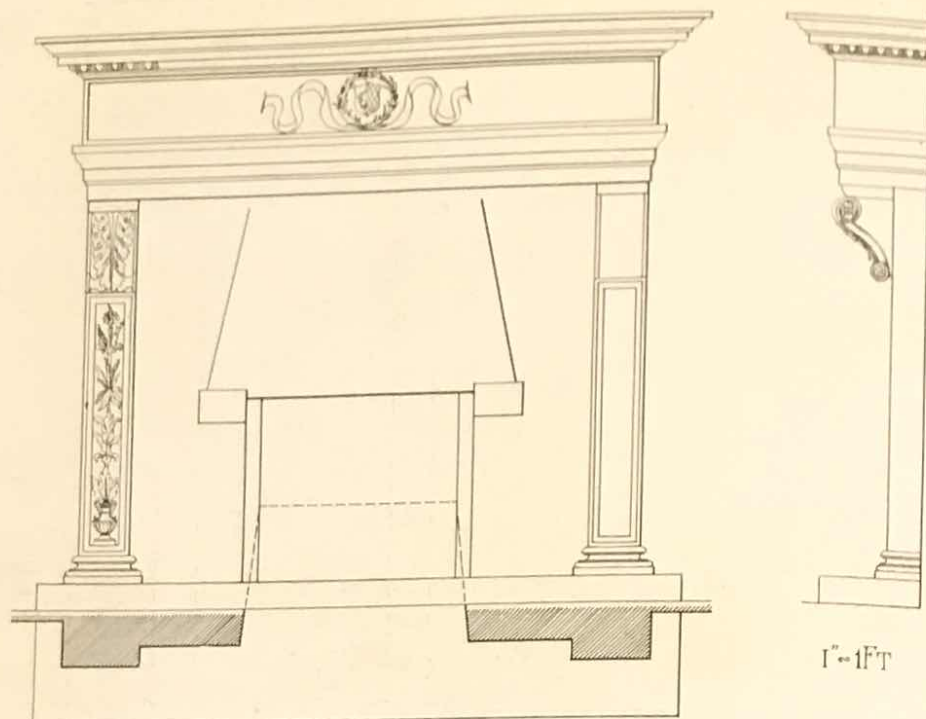


No. 438. A DETAIL OF THE VENETIAN COUNCIL CHAMBER



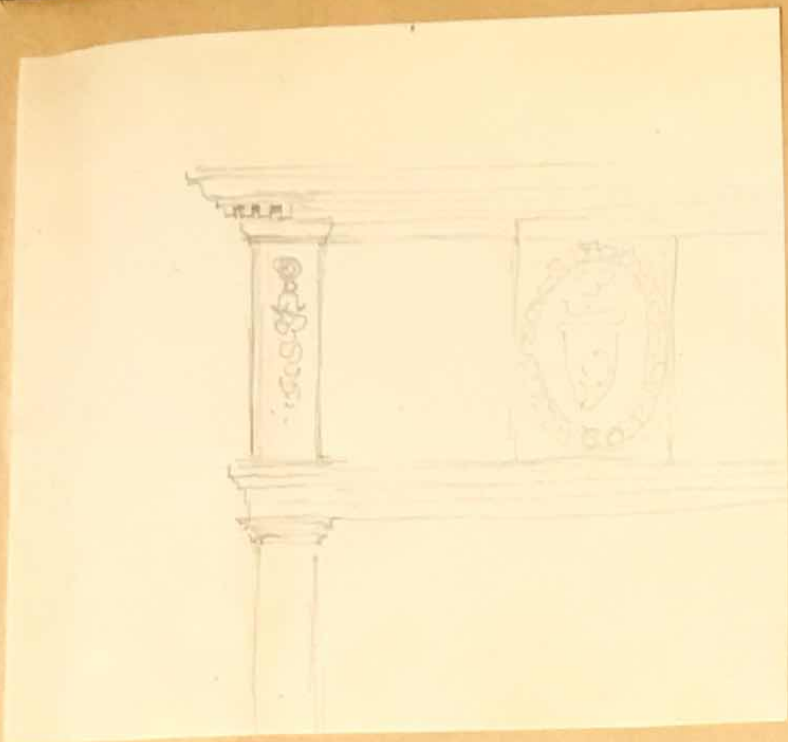
9018 Caminetto della Casa Volpe - Piperno





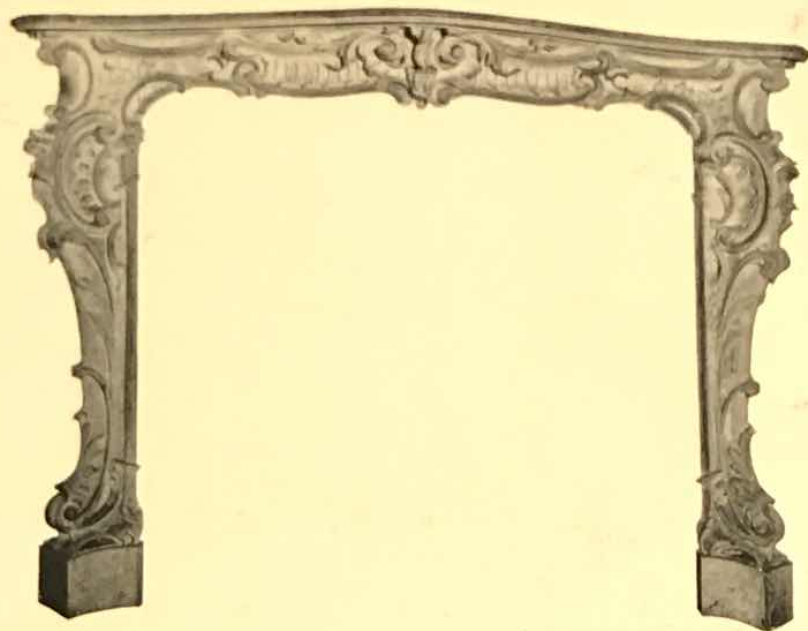
FIREPLACE-DINING ROOM,  
LA PIETRA, FLORENCE.





6206 Camminetto in travertino - Vetralla





244-E—AN ANTIQUE LOUIS XV WOOD MANTEL

Very elaborately carved in the conventional manner of the period. Shelf, 5 feet 8 inches long by 5 feet high from the floor. \$450.







Blois—Fireplace in the library of Catherine de Medici showing Renaissance detail and medallion







(Ed.™ Alinari) P. I. N.° 17534. URBINO - *Marche*. Palazzo Ducale. Camino nella sala del trono. (XV secolo.)



#1



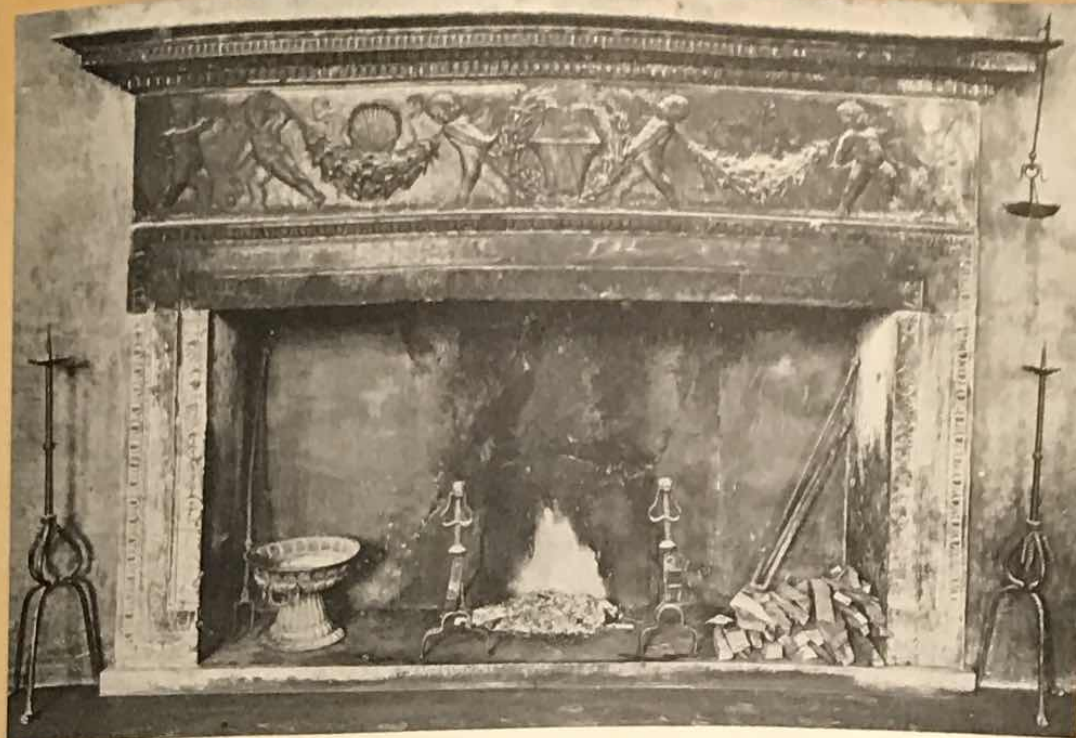
REPLACE-DINING ROOM,  
PIETRA, FLORENCE.











FLORENCE, DAVANZATI PALACE, MANTLE



GENOVA, SOPRAPORTA DEL PAL. GNECCO



Change  
egg & dent 1/2  
dentals

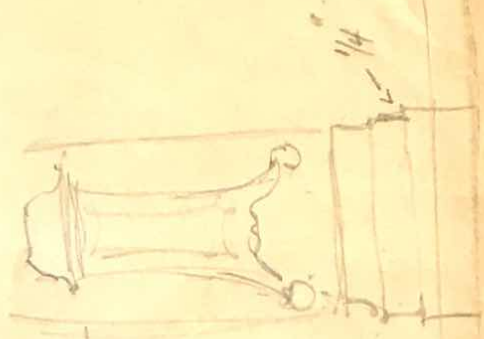
m 1.80-

m 1.40-

Wood 4/6 x 4/6

m. 1.60-

Mantle Dining Room



(C)

(B)

C

D

(E)



Mantle Living Room

W. 1.60

W. 1.80

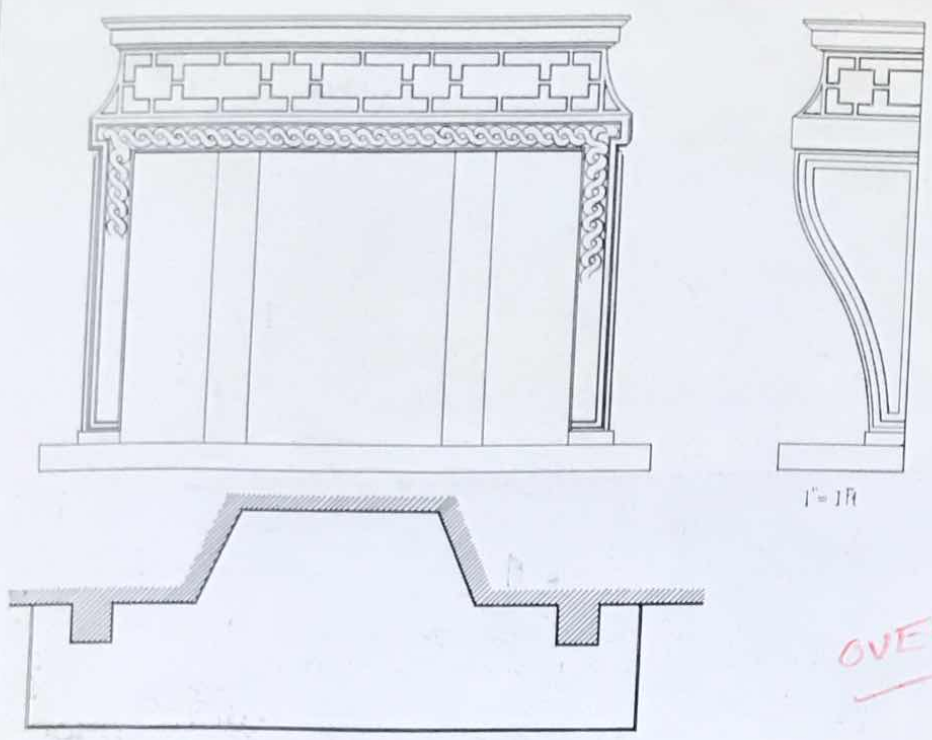
W. 1.40

Wm. J. Vanderbilt  
Sept 6









OVER

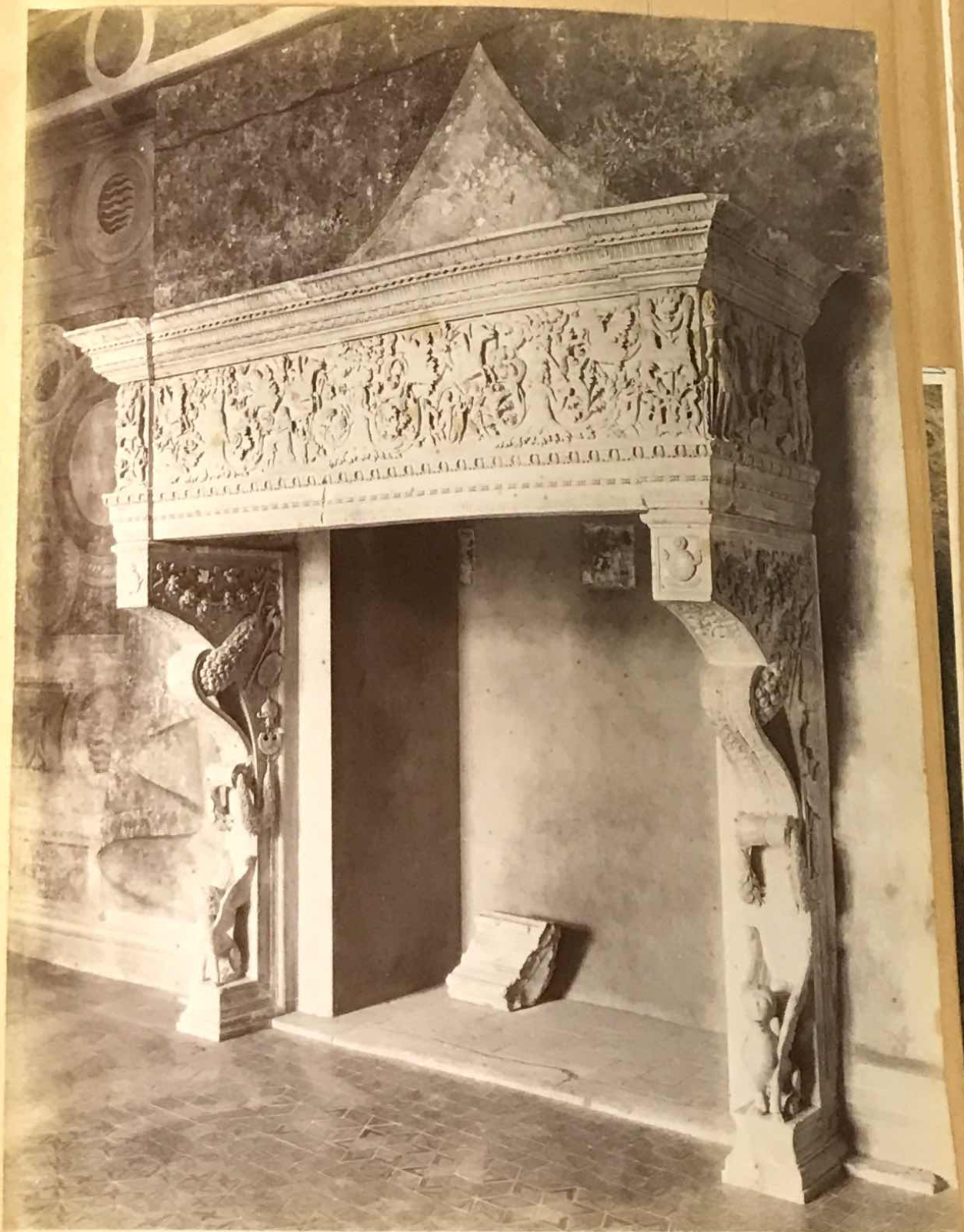


MONUMENT OF COUNT UGO, LA BADIA, FLORENCE, ITALY  
MINO DA FIESOLE









Ed. Altieri P. 1. N. 1873 ROMA Sala Borga. Sala delle Arti liberali e delle Scienze - Il Camino.





Courtesy of the Reinhardt Galleries

## INTERIOR OF BURGOMASTER'S ROOM BY PIETER DE HOOCH

*In this interior De Hooch combined in one composition the three elements in his work by which he is best known: the atmosphere of the drawing-room, represented by the figure of the cavalier in the foreground; in the sightseers of less exalted rank; and in the radiance of different lights coming through the windows at the right and from the door in the rear out of which one sees a landscape vista more successful than most of his work in this special genre. The great curtain, forming so striking a passage of still life painting, is drawn up in this fashion owing to the scene showing a public visiting day, the handsome piece of upholstery being dropped in ordinary usage. The picture represented over the fireplace was painted by Ferdinand Bol*









FLORENCE, VILLA PALMIERI, MANTLE





141. Gruppo P. A. N. 1877-1878. Casa Proprietà. Cucina scolpita in pietra. XVI Secolo.





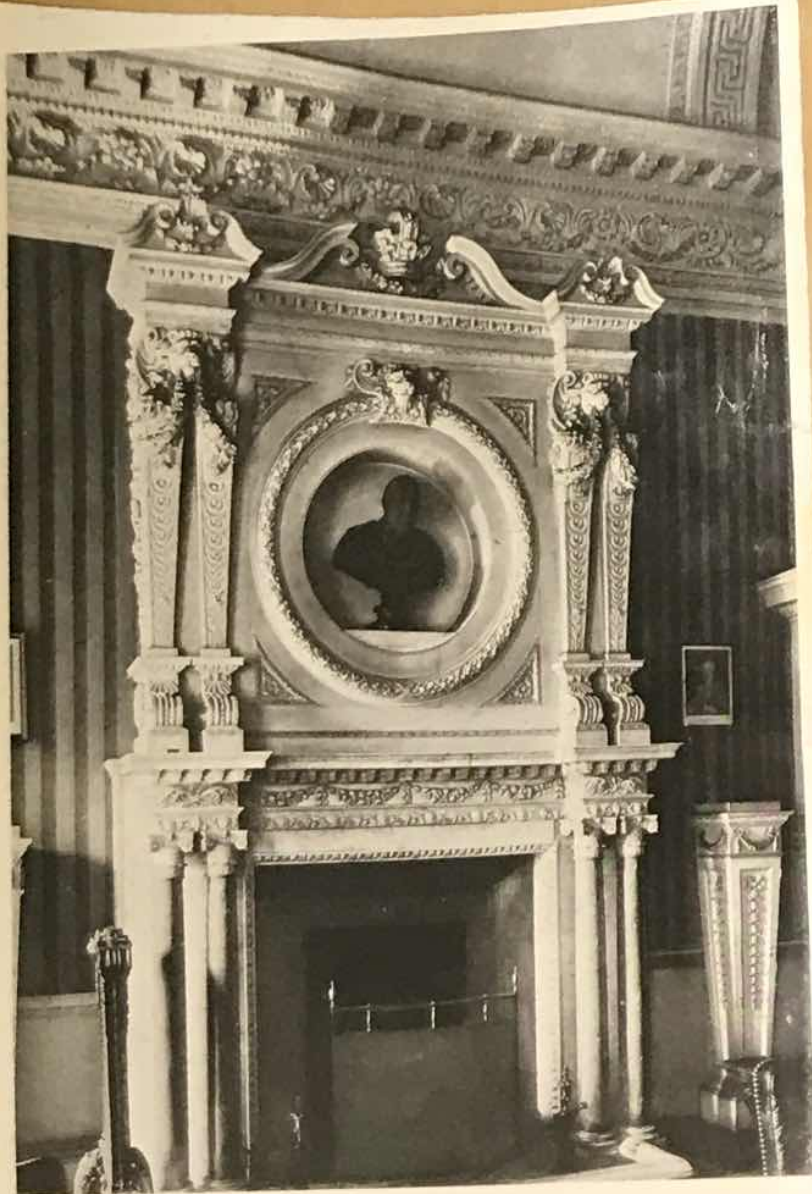
6749 Porta della Chiesa di S. Marta - Roma







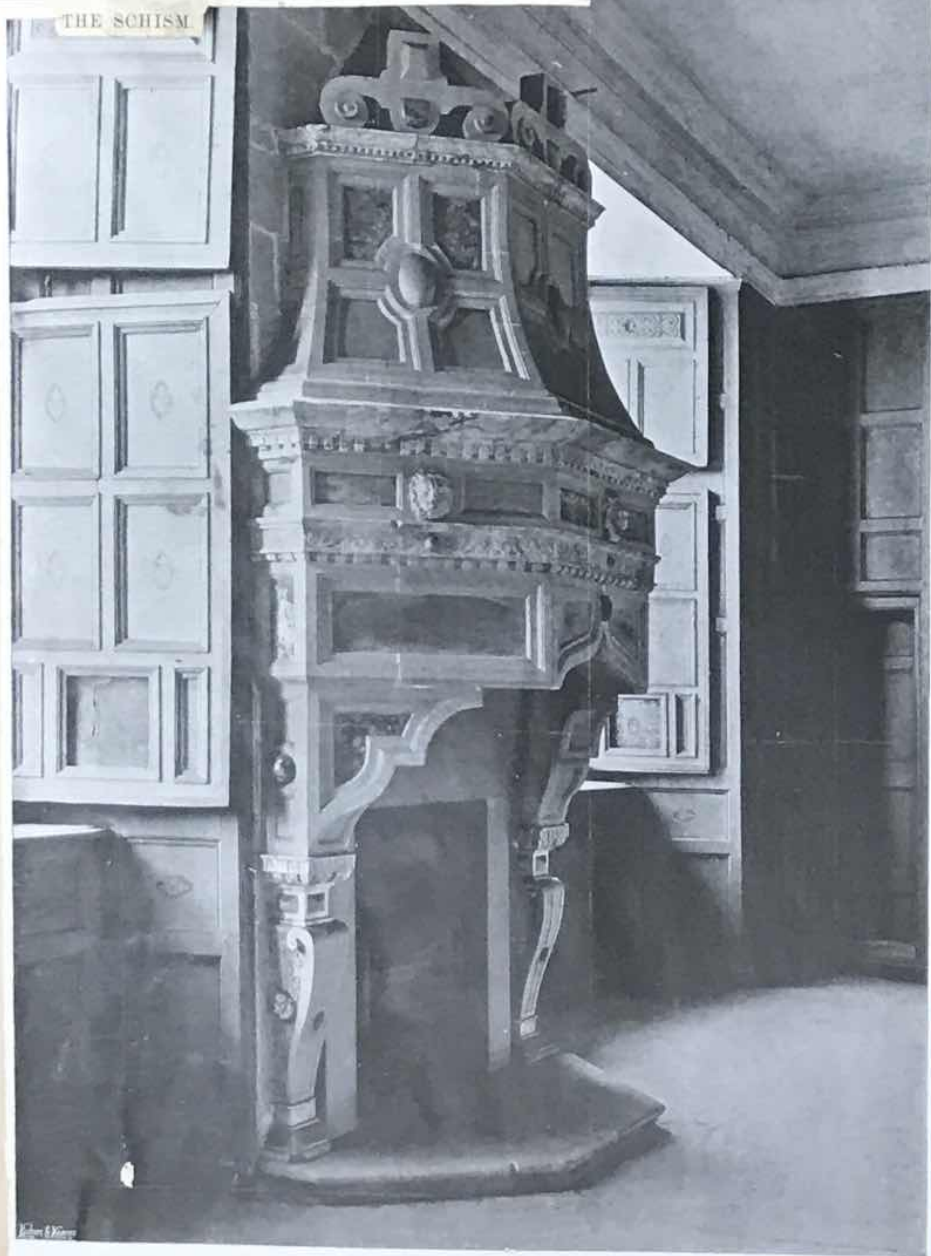
*Courtesy of Mr. William Randolph Hearst. Photo by Mative Edwards Hewitt*



LIBRARY FIREPLACE—TRAVELERS' CLUB, PALL MALL, LONDON. BY SIR CLARKE BARRY.



THE SCHISM



FIREPLACE IN DRAWING-ROOM.

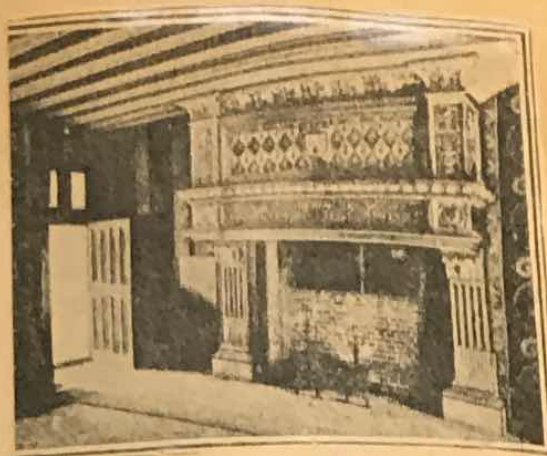




438—ELABORATE HENRI DEU



Blois—Carved wood Renaissance  
elaborate insignia of Francis I and



FIREPLACE IN STAR CHAMBER.

Copyright.

"COUNTRY LIFE"





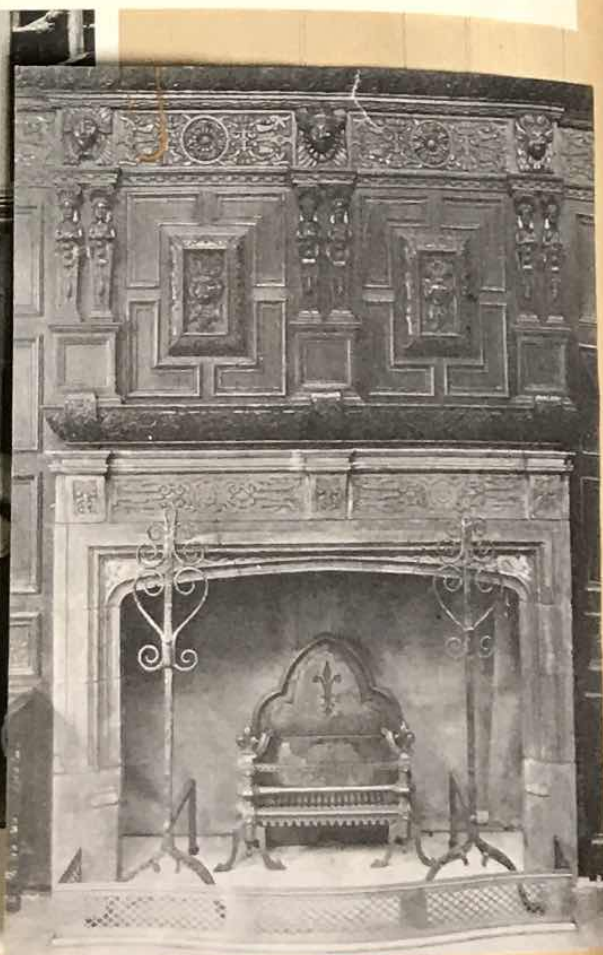
CHIMNEYPIECE—PRESIDENT OF BOARD OF TRADE ROOM, PEMBROKE HOUSE, WHITEHALL. BY WILLIAM KENT, 1740.



CARVED CHIMNEYPIECE, BY GRINLING GIBBONS, IN HAMPTON COURT PALACE.





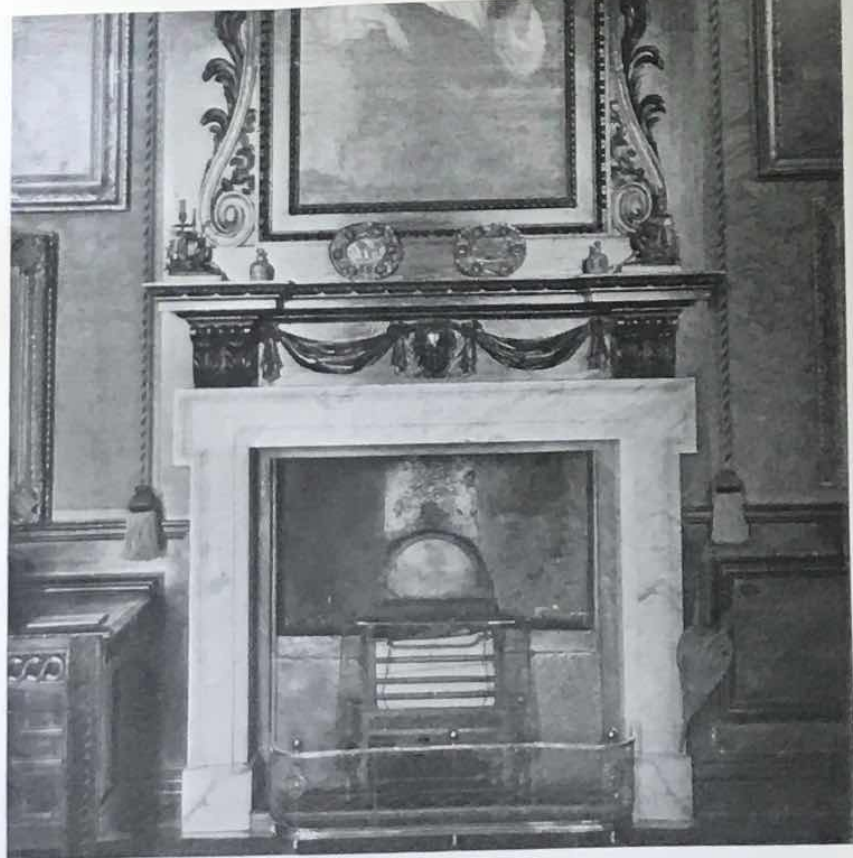


ORIGINAL PLASTER MODEL BY ALFRED STEVENS  
FOR A MARBLE MANTELPIECE ERECTED IN  
DORCHESTER HOUSE, PARK LANE, LONDON.





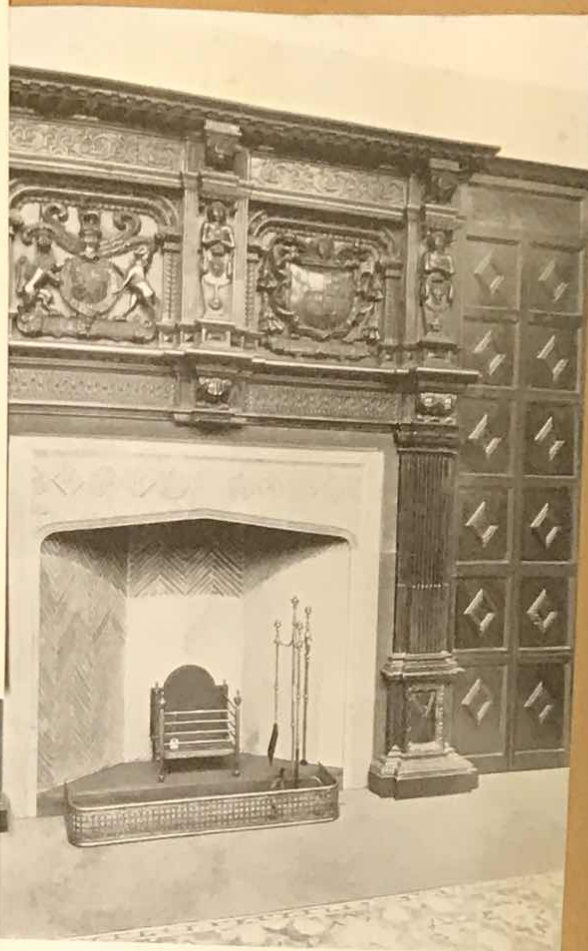
CHIMNEYPIECE IN A HOUSE IN WHITEHALL  
GARDENS, LONDON. ABOUT 172.



CHIMNEYPIECE, BRYMPTON D'EVERCY, RESIDENCE  
OF THE LATE SIR PONSONBY FANE, SOMERSET.





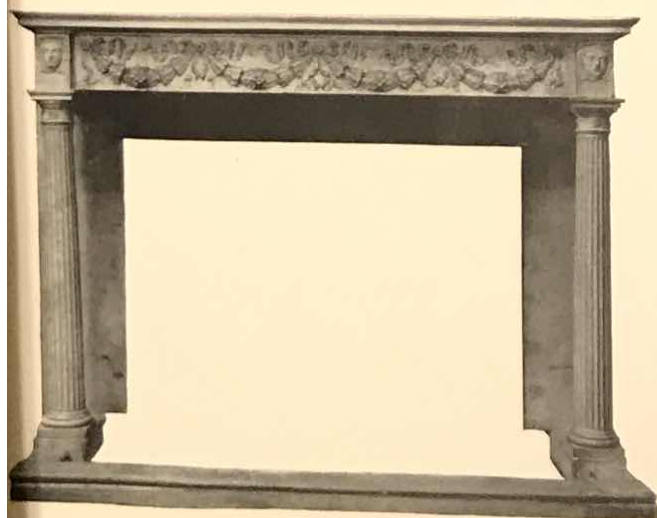


JAMES I. OAK ROOM  
From Standish Hall.

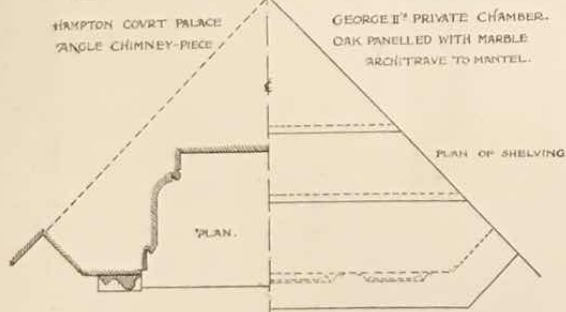
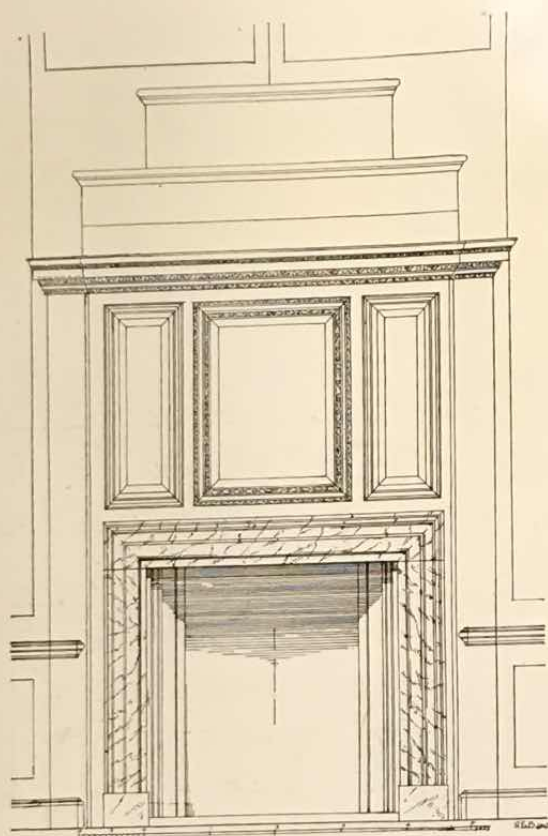
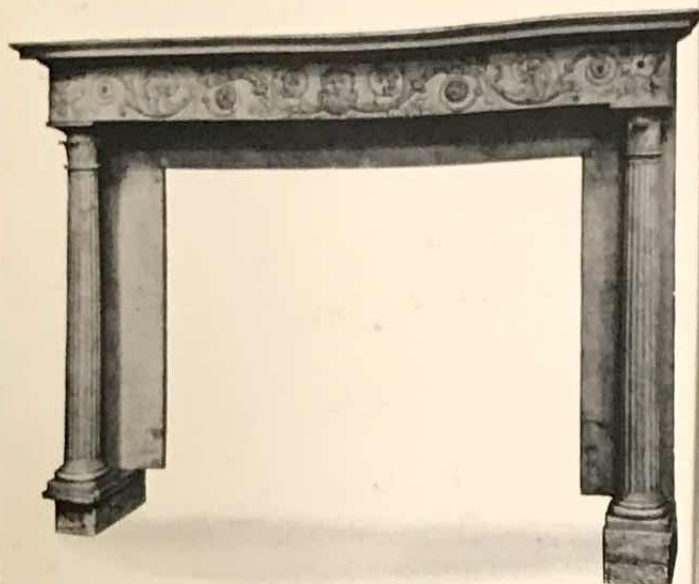


A. R. 132

finely carved Elizabethan stone chimneypiece  
from Beckington Abbey, Somerset.







ANGLE CHIMNEYPIECE IN GEORGE II'S PRIVATE CHAMBER, HAMPTON COURT



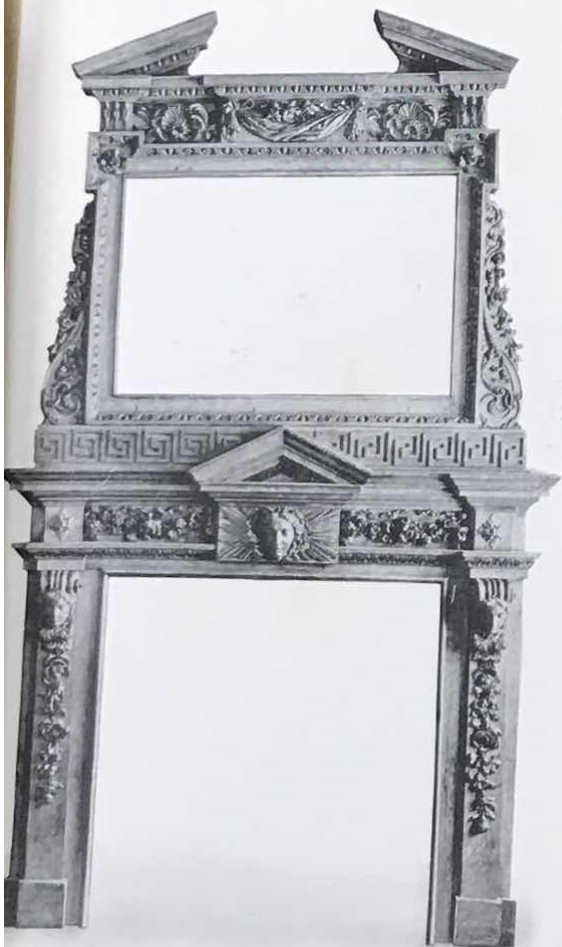
AN INTERIOR OF SIR BASIL BROOKE'S TIME.



Courtesy of Stair and Andrew. Photo by Carl Klein  
 GEORGIAN MANTEL: PINE ORNAMENTED WITH PEWTER



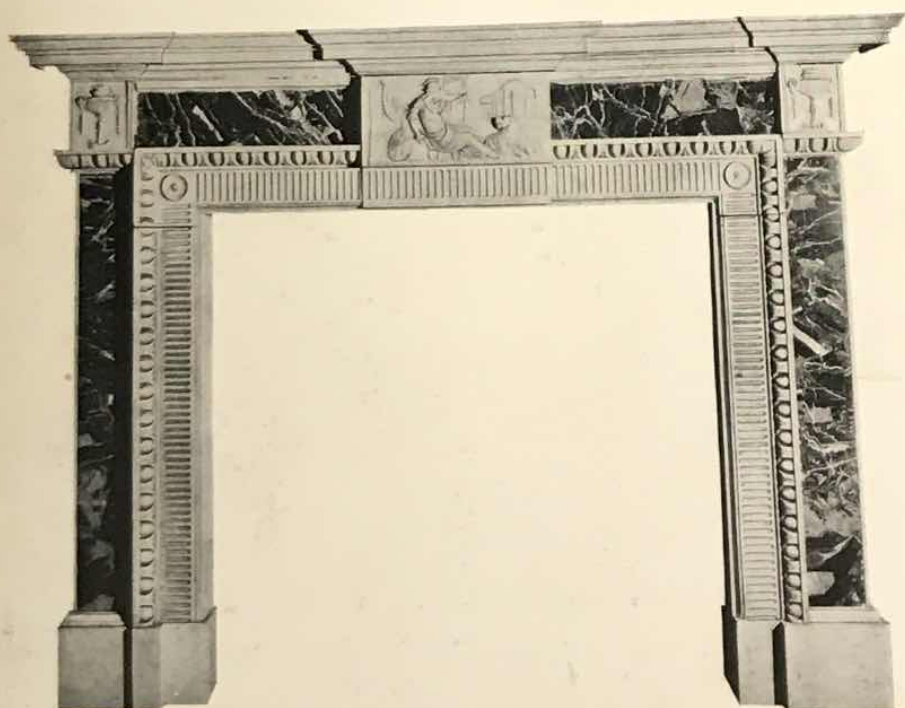
Antique carved Georgian marble mantel with dove grey side panels and jambs  
 Sizes of mantel and of brass dog grate and fender in price list.  
 Page 7







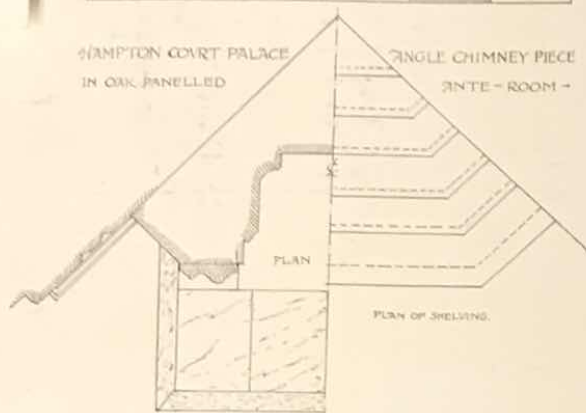
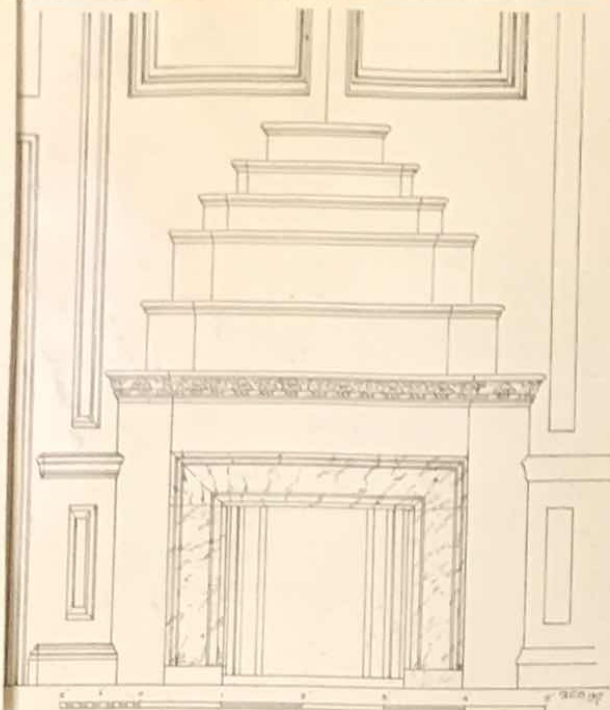
Fireplace in Study, Harington House



63—AN EARLY GEORGIAN MARBLE CHIMNEY PIECE

Of vari-colored marble. Shelf, 6 feet  $3\frac{1}{2}$  inches long, 4 feet 9 inches from the floor.

\$1,300.

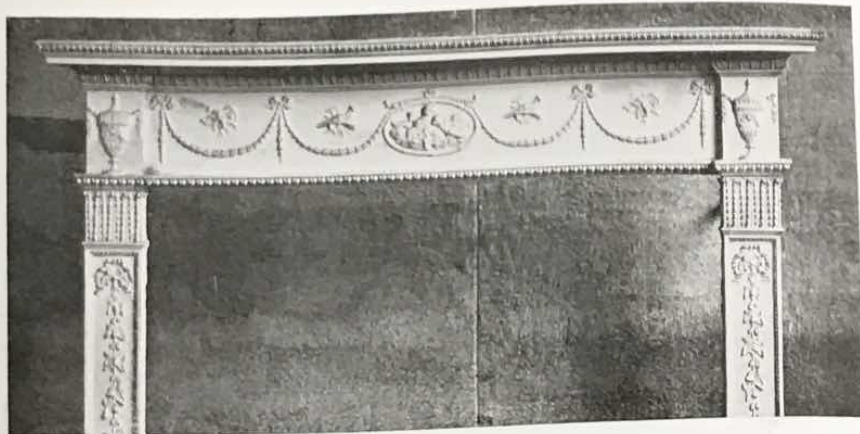


ANGLE CHIMNEYPIECE IN ANTE-  
ROOM AT HAMPTON COURT PALACE.



No. A 187. A small carved marble mantel with brown and pink inset panels. One of thirty in this collection.  
Sizes of above and description of steel grate in price list.





No. A 184. Showing the frieze and part of the jambs of an antique painted wood mantel with applied ornament. Shelf, 4 ft. 10½ in. wide by 4 ft. 8½ in. high; wood opening 3 ft. 7½ in. wide by 3 ft. 9½ in. high; body width, 4 ft. 4½ in.



No. A 182. An exceptionally fine painted Adam wood mantel with applied ornament. Shelf, 6 ft. 1½ in. wide by 4 ft. 10½ in. high; wood opening, 4 ft. 3 in. wide by 3 ft. 10 in. high; body width, 5 ft. 5½ in.

*See price list for description of the fine Adam hob grate and fender.*

# GEORGIAN MANTELS



No. 3792. An exceptionally fine example of the period in carved pine. Shelf 5' 10 $\frac{1}{4}$ " wide x 5' 2 $\frac{1}{2}$ " high. Wood opening 4' 5 $\frac{1}{4}$ " wide x 4' 2" high. Body width 5' 6". Overmantel 5' 5 $\frac{3}{4}$ " wide x 4' 0" high over all. Body width 4' 7 $\frac{1}{2}$ ". Projection 6".

**TODHUNTER** INC.  
119 EAST 57<sup>TH</sup> STREET, N. Y. CITY





No. A 185. An antique painted wood mantel with applied ornament. Shelf, 5 ft. 7 in. wide by 4 ft. 9 in. high; wood opening, 4 ft. 3½ in. wide by 3 ft. 8 in. high; body width, 4 ft. 11½ in.



No. A 183. An old mulberry and cream painted wood mantel with applied ornament. Shelf, 5 ft. 4 in. wide by 4 ft. 9 in. high; wood opening, 4 ft. 0½ in. wide by 3 ft. 8½ in. high; body width, 4 ft. 9 in.

*See price list for description of grate and fender.*

# Anent the Mantels and Fireplaces of Colonial Design, an Architecture Expressing the Ambitions of Our Forefathers

By B. RUSSELL HERTS

CERTAIN decorative styles are supremely important because of the influence they have had on the history of decoration in every country and among all peoples. In this class is the decoration of Egypt, for it has left its imprint upon the art of Europe and has even extended its influence down to present-day New York. Then there are other styles of decoration which are important because of their intrinsic beauty; to this group belongs the art of Greece, which has never been equaled in the modern world. But the fascination and importance of the Colonial arises from a different cause. It is fascinating and important because it belongs to us, because it was developed by our forefathers, and because it expressed them and their ideals at a time when they were struggling for self-expression in every field; in commerce, in agriculture, and in spirituality, as well as in art.

## VARYING TYPES OF FIREPLACES

The Colonial style of decoration which grew up in America during the eighteenth century, reaching its highest point of development just before the beginning of the nineteenth century, was founded on the European styles of about the same time. The styles of the English periods of Queen Anne, Chippendale, Sheraton, and Adam, and those of the French periods of Louis XVI and the Empire were strongly impressed upon the bulk of work done by American cabinet-makers of that day. Among American relics are sometimes found pieces of furniture that belong in general to one of the well-defined European periods, but that differ from the typical work of such periods in some peculiar little turn or variation. For this reason they are



The scene on the rare old wall-paper might have been painted there, so well does it frame the Colonial mantel



A mantel which shows the influence of the brothers Adam in the fluted pilasters and the relief decorations, which are tinted in pale colors



Photographs by Frank Cousins Art Company

Set between two doors, as mantels often were in Colonial times, is this one designed by Samuel McIntire, the famous Colonial architect

classified under the headings of Colonial Empire, Colonial Sheraton, Colonial Queen Anne, and so forth.

Some of the most interesting features of the household decoration in which the Colonial workers expressed themselves are found in fireplaces. It was in relation to them that the larger pieces of furniture were selected and the decoration developed.

On this page and on page 94 are illustrated a number of varying types of fireplaces, not each of them entirely different from the others, but each one possessing some definitely different characteristic. The one shown at the bottom of the page is a well-proportioned and exquisitely decorated fireplace set between two closet doors, as fireplaces often were in Colonial times. The paneling of the doors is very simple, and this assists in focusing attention upon the carving and composition work of the mantel, the panel above it, and the top of the wall all around the room. Like most Colonial fireplaces this one is of moderate size. It is faced between the brick and the woodwork with one of those metal bands characteristic of the period just before 1800. This fireplace is one of those in the Nicholls house in Salem, Massachusetts, a house built by the famous Colonial architect, Mr. Samuel McIntire.

## THE "SHEAVES OF WHEAT" DECORATION

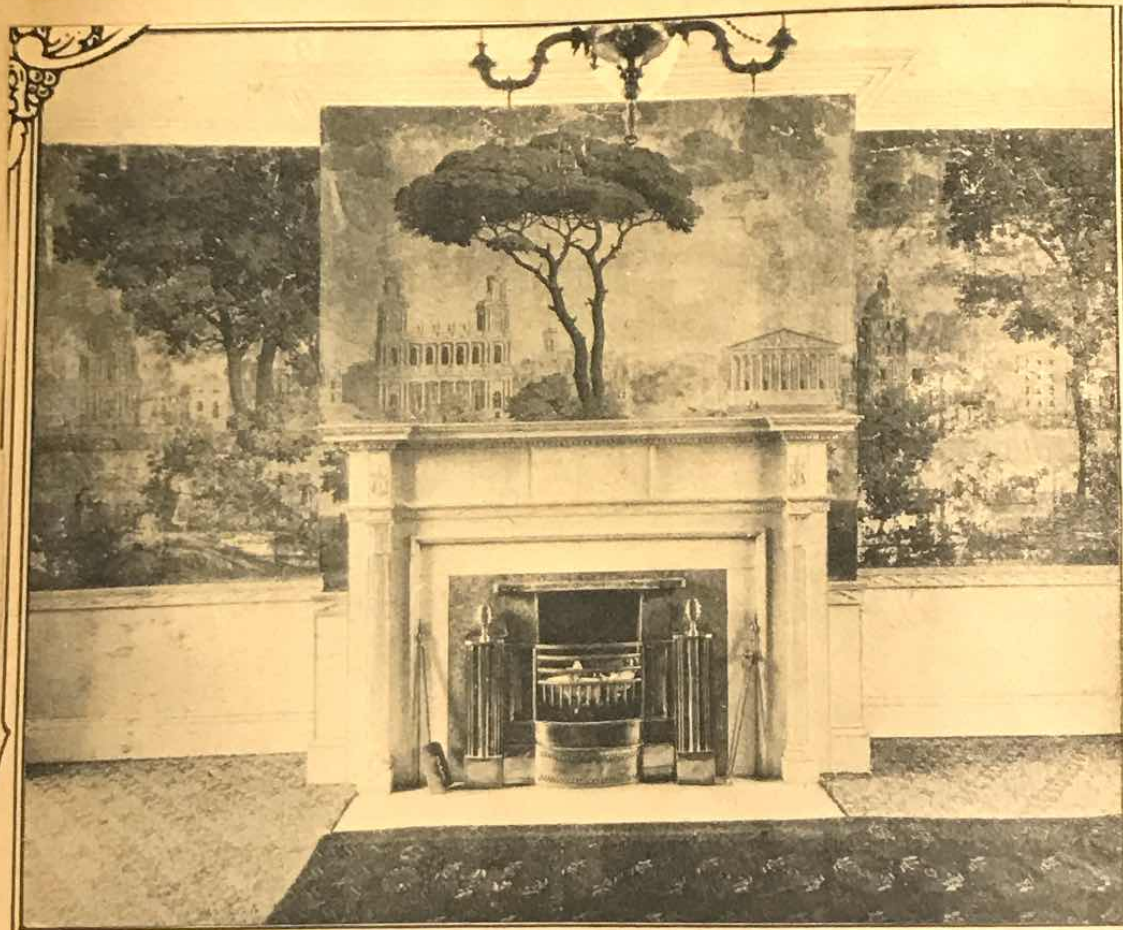
In the middle of the page is photographed a mantel in another Salem home. It is decorated in a style roughly called Georgian. The laden basket and the sheaves of wheat joined by festoons are typically Colonial. Such ornaments as these were sometimes developed in pale colors. Toward the end of the eighteenth century, the decorative qualities of wheat were much appreciated in England, and naturally enough American architects followed the designers of the old world. But whereas Heppelwhite carved dainty, single sprays on light chairs, Americans were more inclined to mass the grain in sheaves. In this latter arrangement it is often seen on the table silver of the time, lying on the handle of spoons and forks where present-day models bear a monogram. The old Colonial wall-paper which is shown in the first photograph is,

(Continued on page 94)





ANOTHER FAMOUS SALEM MANTEL IN THE COOK-OLIVER HOUSE. DESIGN BY McINTIRE, 1799.

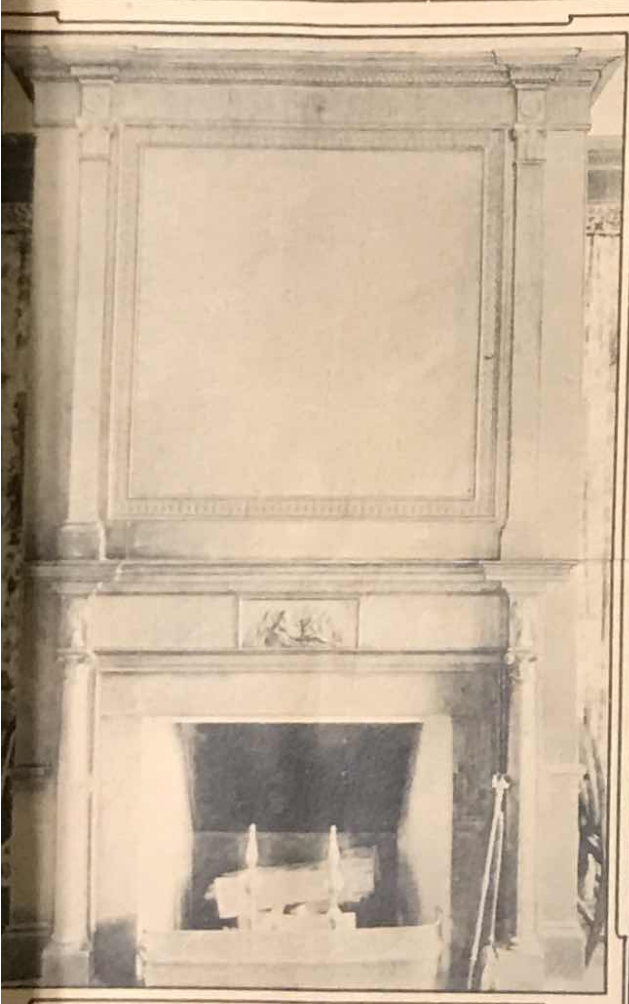


LANDSCAPE WALL PAPER IN THE COOK-OLIVER HOUSE.  
HOUSE, 1804; MANTEL, 1799; PAPER, 1820.





THE SAMUEL HAM HOUSE, PEABODY.  
BUILT IN 1800; WALL PAPER, 1810.



FIREPLACE IN HOME OF MRS. J. C. ROGERS,  
PEABODY. MASS. 1800.



CHIMNEYPIECE IN HALL, ROYAL COLLEGE OF SURGEONS, FROM OLD WAR OFFICE.  
PROBABLY BY WILLIAM KENT.





PARLOR MANTEL IN THE CROWINSHIELD-DEVEREUX HOUSE, SALEM. DATE 1805.



ANOTHER McINTIRE FIREPLACE IN THE KIMBALL HOUSE AT SALEM.



Photograph by Clifton Adams

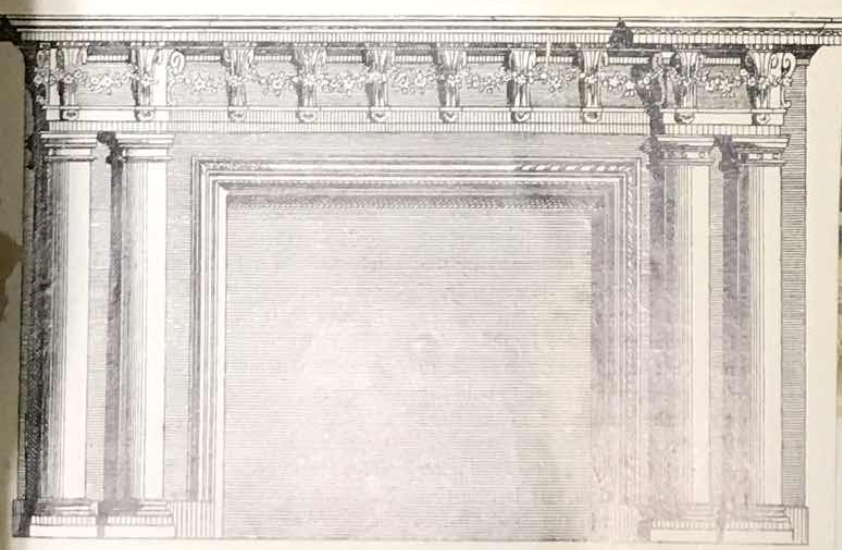
AN OLD FIREPLACE AT HAREWOOD (SEE OPPOSITE PAGE)

In his travels to Fort Cumberland and the forks of the Ohio, George Washington often stopped with his brother Samuel, a neighbor of Charles Washington (see page 30). James Madison was married to the beautiful Dolly Todd in this room. The portrait of Col. Samuel Washington over the mantel is a reproduction of the original painting.





HAND CARVED MANTEL BY McINTIRE IN "OAK HALL"  
AT PEABODY, MASS.



CHIMNEY-PIECE PLATE CLAY. FROM CHIPPENDALE'S DIRECTOR ENGRAVED BY DABLY

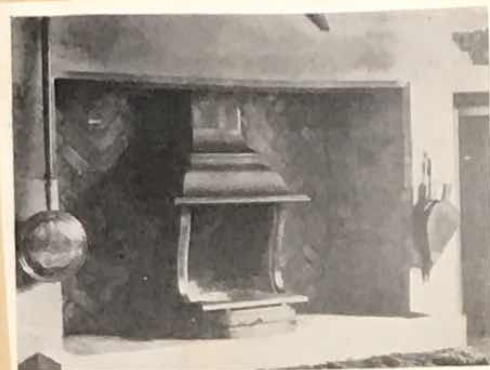








"TWILIGHT GLOW" BY B. AHLGRENSSON



An Old Fireplace at the Bell Hotel

... was  
enter  
mes a  
ed for  
the  
most  
rare,  
Hall,  
ce of  
as in-  
the  
enter  
all or  
rup-  
and  
... the opening, furnish evidence of Norman origin. This opening later developed into a purely decorative architectural feature, but the old names, in various forms, persisted. For instance, "The Lover on the Roof" is a term frequently found in diaries and letters of the seventeenth and eighteenth centuries, when so keen an interest was shown in all things architectural by anyone who considered himself "a person of quality." When, in the year 1660, Charles II of England paid a visit to "Prince Maurice his House" in Holland, one of the members of his suite wrote as follows: "There is more than one dore that gives entrance into the dining-chamber, which makes one of the fairest pieces of the whole building; and in entering through the middle dore, which is over against the great stairs, one of the fairest and costliest in all



Courtesy of Mrs. Lowry, Bramsbott, Hants

FIREPLACE RECENTLY UNCOVERED IN A CHARLES I COTTAGE



DETAIL OF THE CHARLES I FIREPLACE

Europe, because it is double, most large, and all built of a most rare Indian wood, one discovers it fully, so that we see at one and the same time, the cross-barred windows . . . the two chimnies of both sides, and in the midst, above an overture which makes a roundel like the foot of a lamp, shut with glass, and environed with a gallery, or with a ballister, which makes the tower of the lover or open roof. From the center of the lover descended low a Royal Crown, very gallantly made, in the midst of four lustres of Christal candlesticks." The mention of the "two chimnies of both sides" shows that "the lover on the roof" had by this time entirely lost its original meaning.



Courtesy of the Haulmere Museum

RURAL ENGLISH FARMHOUSE KITCHEN; FIREBACK DATED 1582

draughty re  
against the  
stone all w  
timber, or  
obviate thi  
the fire-bac  
in the cou  
began to be  
in William  
written abo  
to eaten b  
mennys sal  
leve the ch  
eten inne.  
that "eche  
dining-roo  
household  
tinction wa  
salt, accor  
The "ho



A charming little brick fireplace with wood mantel shelf and old-time accessories





A.165.



A.172.



A.166.

# OLD Firebacks



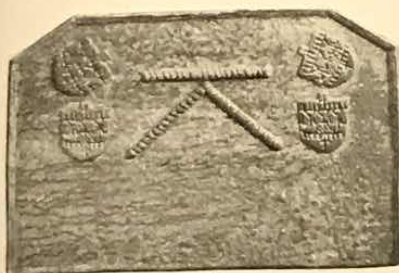
A.163.



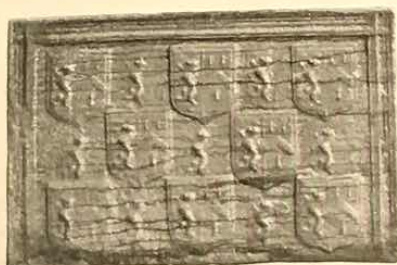
A.173.



A.164.



A.160.



A.161.



A.158.



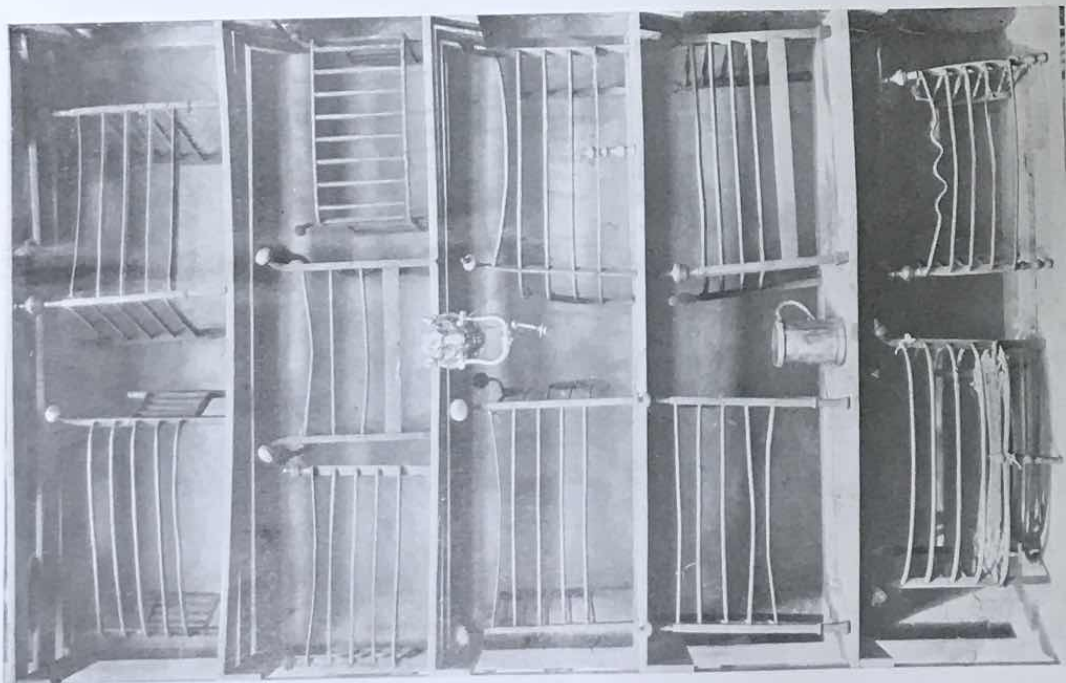
A.159.

A most interesting collection of old English and Dutch iron firebacks.

No.	
A 165	2 ft. 3 in. wide by 3 ft. 1 in. high
A 163	2 ft. 0 in. " by 2 ft. 9 in. "
A 160	2 ft. 11 in. " by 2 ft. 0 in. "
A 158	3 ft. 5 in. " by 1 ft. 8 in. "

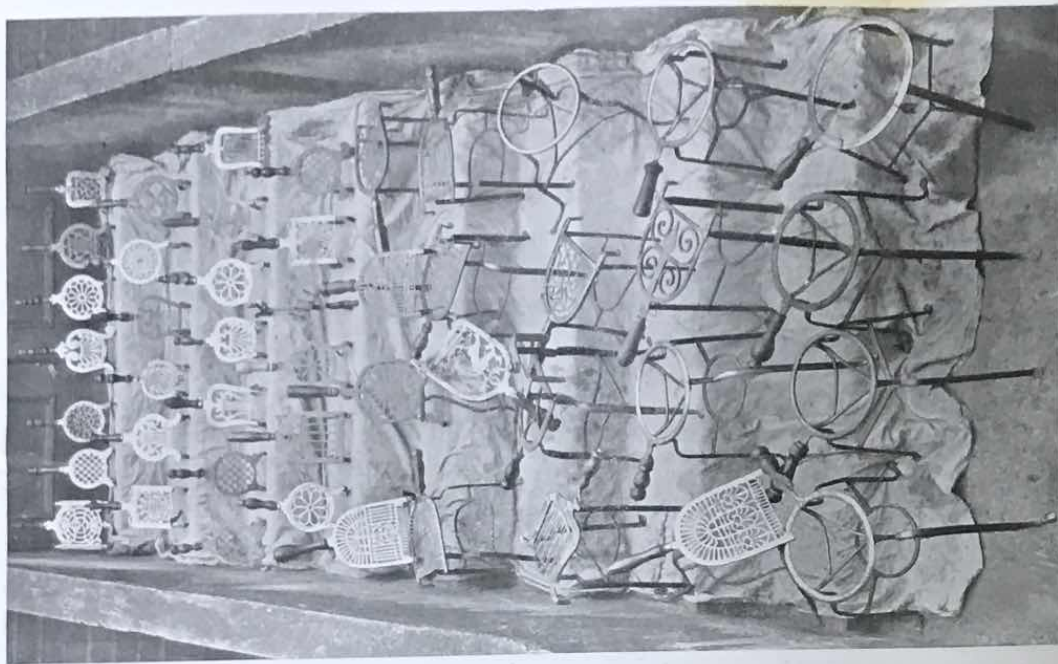
No.	
A 172	2 ft. 4 in. wide by 2 ft. 4 1/2 in. high
A 173	3 ft. 0 in. " by 1 ft. 4 1/2 in. "

No.	
A 166	2 ft. 2 1/2 in. wide by 2 ft. 9 1/2 in. high
A 164	2 ft. 1 1/2 in. " by 2 ft. 8 1/2 in. "
A 161	2 ft. 11 in. " by 1 ft. 11 in. "
A 159	3 ft. 1 in. " by 1 ft. 8 1/2 in. "



Nos. A. 19-A 30. A representative collection of old wrought iron basket grates in many interesting shapes

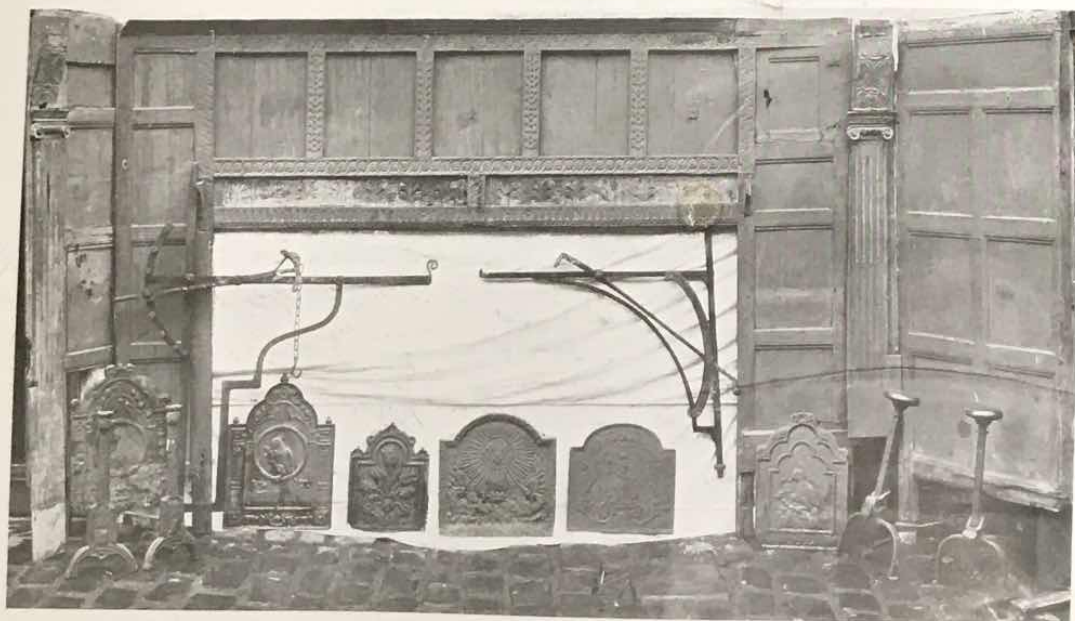
*For sizes and description of above see price list*



Nos. A 33-A 77 & A 98 to A 111. Showing a few of the hundred old brass and steel trivets, comprising the largest collection ever offered.

*For sizes and description of above see price list.*





No. A 5. An oak panelled "Chimney Corner" removed from an old inn at Wokingham, in Berkshire.  
*Sizes of above with description of firebacks, cranes and andirons will be found on enclosed price list.*



No. A 167. "The Vintage."  
2 ft. wide by 2 ft. 10 in. high.



No. A 177. A most important pair of antique andirons in  
tooled wrought iron, 3 ft. 9½ in. high.  
No. A 162. An old iron fireback "Crusader's Arms,"  
2 ft. 10½ in. wide by 2 ft. 3½ in. high.

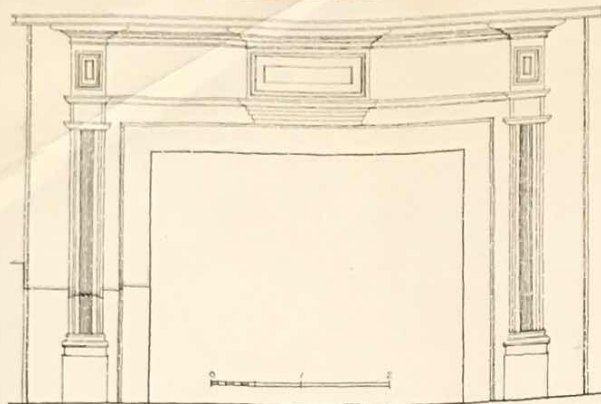


No. A 168 "Peace." 2 ft. 1 in.  
wide by 3 ft. 0½ in. high.

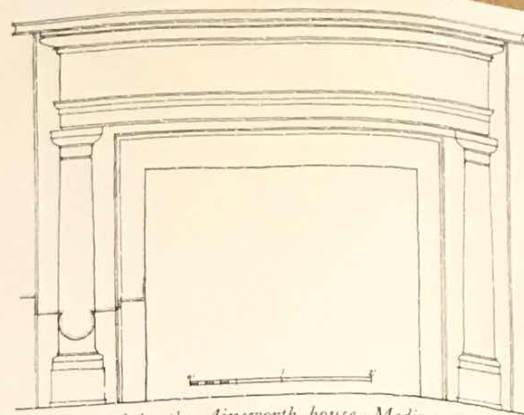


No. A 6. A very rare Tudor stone mantel from Brentford, near London, with fine old crane and andirons.  
*For class and description see price list.*





*In the Coe house, North Olmsted. Built about 1835 by John Ames, a carpenter-architect trained in Albany. Typical Ohio pattern, built up of stock materials*



*Parlor mantel in the Ainsworth house, Medina, showing the heavy classical forms marking the transition step from Colonial to Greek Revival*

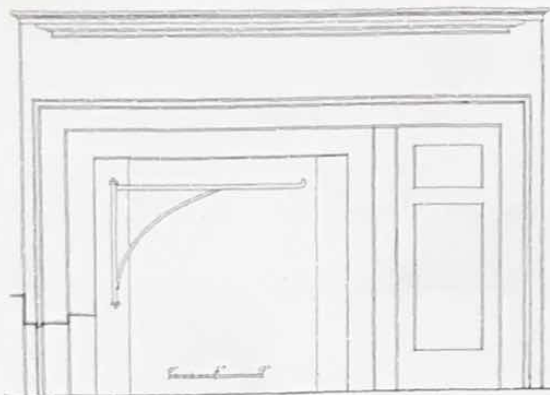
# Mantel Designs in the Early Architecture of Ohio

By Thomas E. O'Donnell, A. I. A.

Assistant Professor of Architecture, University of Illinois

ILLUSTRATED WITH MEASURED DRAWINGS BY THE AUTHOR

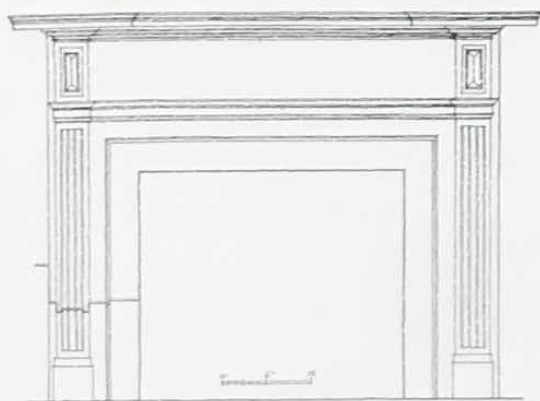
THE early settlements in Ohio were made largely by groups of people coming from the older States of the East. The manner of their settlement was usually in organized communities patterned after the smaller New England towns. In these they set up the same institutions, customs, and practices they had been accustomed to, back in their home States. Thus, their little churches were direct reflections of the colonial meeting-house of the East,



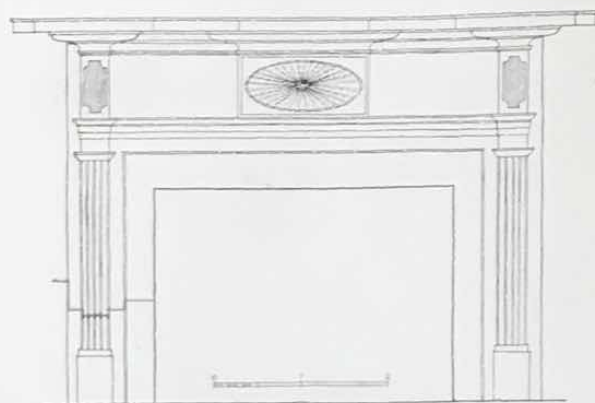
In the kitchen of the old Goodrich Tavern, near Vermilion, Ohio—the work of a New-England-trained carpenter, about 1825

structures. A few trained carpenters were usually brought to each settlement for the express purpose of building houses and other needed structures in the new country. Being trained in the New England or Eastern methods of building, it was only natural that they should continue to build after the manner to which they were accustomed. Also, they necessarily brought along their tools, and some of them, at least, were supplied with the usual carpenter's handbooks. With all these influences op-

over



Parlor mantel in the Goodrich Tavern. It was built by the same carpenter who made the kitchen mantel in this tavern. Date, about 1825

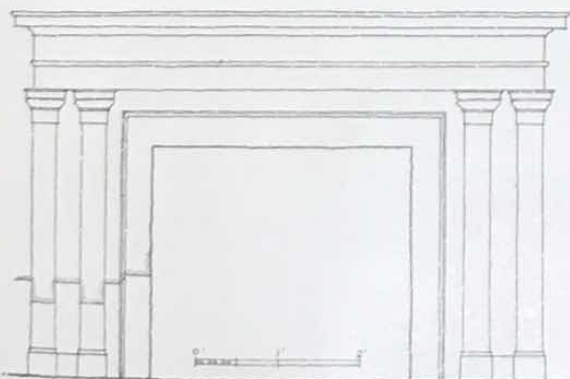


Parlor mantel in the Burrell house, Sheffield District, showing New England precedent. The owner came directly from New England to Ohio

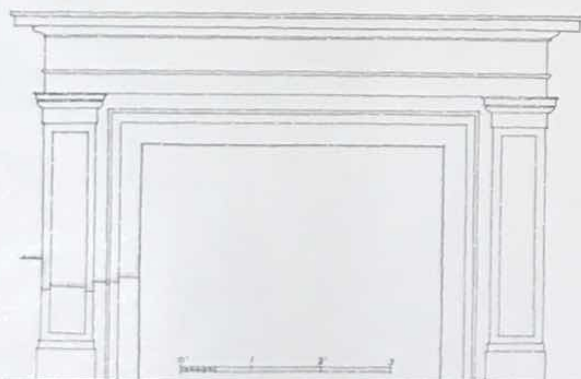
over

Worthington, is of the same general type except that, instead of the simple panelled pilasters, there is an

house, in Hudson, is of similar design, although more simplified in line and of larger scale. There are many



East parlor mantel, Joseph Swift house, near Vermilion. A simple type in the spirit of the Greek Revival without the use of Greek forms



Dining-room mantel in the Joseph Swift house. An example of the simple, massive type much used in the Greek Revival houses of Ohio

over







Fig. 264.



Fig. 265.



Fig. 268.



Fig. 267.



Fig. 17.



2. La Corte Grande nell' isola della Giudecca.



Fig. 3.

Nella sua esistenza secolare, Venezia ha mutato l'aspetto. Sparì gran parte dei suoi edifici primitivi, sparirono innumerevoli palazzi e non poche case dalle arcate bizantine e moresche, dalle snelle cuspidi ogivali. Fattasi la strada al classicismo, sorsero superbi ed immani monumenti, che il Vittoria, il Palladio, lo Scamozzi o il Longhena architettavano a furia di precetti e di squadre.

Pure, fra tanta devastazione di ciò che levava alta la fronte nel marmo traforato, cui l'ala del tempo avea lambito



Fig. 18.



Fig. 39.



Fig. 28.





Fig. 25.



Fig. 26.



Fig. 21.



Fig. 22.



Fig. 9.



Fig. 10.



Fig. 82.



Fig. 85.



Fig. 13.



Fig. 14.



A. Da un quadro di Carpaccio  
 B. - Corte di orbi - S. M. Formosa  
 C. - Fondamenta dei ormesini - S. Marziale



Fig. 11.

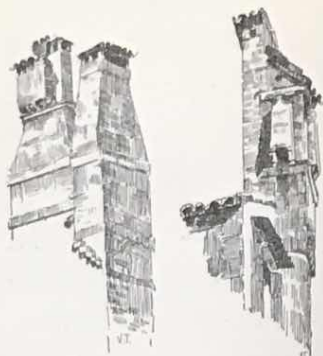


Fig. 7.

Fig. 8.



Fig. 6.



Fig. 32.

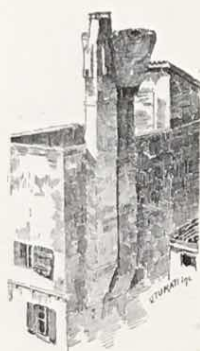


Fig. 37.



Fig. 316.



Fig. 317.



Fig. 318.

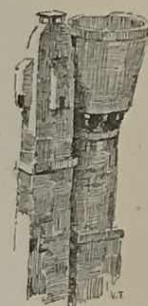


Fig. 16.



Fig. 41.



Fig. 42.



Fig. 43.



Fig. 44.



Fig. 45.



Fig. 46.



Fig. 47.



Fig. 15.







Fig. 12.



Fig. 270.



Fig. 266.



Fig. 19.



Fig. 20.



Fig. 36.



Fig. 35.

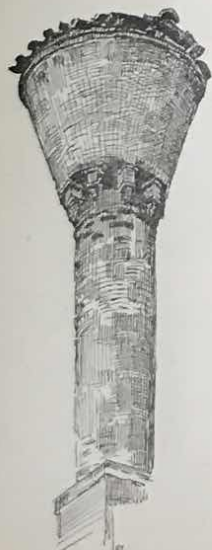


Fig. 38.

I. CAMINI

39



Fig. 57.



Fig. 58.



Fig. 59.



Fig. 60.



Fig. 61.



Fig. 62.

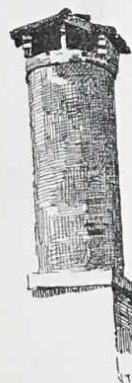


Fig. 63.



Fig. 64.



Fig. 65.



Fig. 66.



Fig. 67.



Fig. 68.

OVER



Fig. 106.



Fig. 107.

*over*



Fig. 33.



Fig. 34.

I CAMINI

43



Fig. 88.



Fig. 89.



Fig. 90.



Fig. 93.



Fig. 91.



Fig. 92.



Fig. 95.



Fig. 96.



Fig. 94.



Fig. 23.



Fig. 24.



Fig. 29.

*over*





Fig. 117.



Fig. 118.



Fig. 119.



Fig. 120.



Fig. 121.



Fig. 122.



Fig. 123.



Fig. 124.



Fig. 125.



Fig. 126.



Fig. 127.

OVER



Fig. 31.



Fig. 83.



Fig. 27.



Fig. 86.



Fig. 30.



Fig. 137.



Fig. 138.



Fig. 139.



Fig. 140.



Fig. 141.



Fig. 142.



Fig. 143.



Fig. 144.



Fig. 145.



Fig. 84.



Fig. 271.



Fig. 269.





Fig. 159.



Fig. 160.



Fig. 161.



Fig. 162.



Fig. 163.



Fig. 164.



Fig. 165.



Fig. 166.



Fig. 167.



Fig. 168.



Fig. 169.



Fig. 170.



Fig. 171.

over



Fig. 184.



Fig. 185.



Fig. 186.



Fig. 187.



Fig. 188.



Fig. 189.



Fig. 190.



Fig. 191.



Fig. 192.



Fig. 193.



Fig. 194.



Fig. 195.



Fig. 40.



Fig.





Fig. 231.



Fig. 232.



Fig. 233.



Fig. 234.



Fig. 235.



Fig. 236.



Fig. 237.



Fig. 238.



Fig. 239.



Fig. 206.



Fig. 207.



Fig. 208.



Fig. 209.



Fig. 210.



Fig. 211.



Fig. 212.



Fig. 213.



Fig. 214.



Fig. 215.



Fig. 216.

OVER





Fig. 240.



Fig. 241.



Fig. 242.



Fig. 243.



Fig. 244.



Fig. 245.



Fig. 246.



Fig. 247.



Fig. 248.



Fig. 249.



Fig. 250.



Fig. 251.

OVER

over

# LA FORC



Fig. 272.



Fig. 314.



Fig. 315.



Fig. 284.



Fig. 277

mo  
o  
de  
oi  
nuova superficie è mal celata da u  
annerita e corrisa dal tempo. Alcune  
dio del mare.

La forchetta appo  
lare, alla quale è spes  
colletto sgusciato. L' in  
vuoto e aperto alla sommità per lasciare libera

Un'altra forma, che si riscontra ben di rado, è  
capi di esso rimangono aperti al passaggio del



Fig. 273.



Fig. 274.



Fig. 275.



Fig. 276.

ha du  
assai p  
è rare  
derli  
nelle  
derne,  
altri l  
A  
me si  
lo stuc

nostri costruttori per tutto ciò che avea rapporto  
vita, e, nello stesso tempo, col buon gusto.

OVER  
②



Fig. 289.

FIG. 6. VENETIAN KITCHEN CHIMNEY AT MIRANO





FIG. 7. BINASCO, NEAR MILANO



FIG. 8. BINASCO, NEAR MILANO

## NORTH ITALIAN BRICK CHIMNEYS

BY MYRON BEMENT SMITH

### PART I

IT HAS been observed that the better architects of the past did not feel themselves above the more humble expressions of their craft. They worked in brick, stucco and rough stone as easily as their less gifted contemporaries achieved certain effects in well-cut granite, bronze or polished marble. This mastery of the technique of materials placed such men as Michelozzi, Bramante and Palladio in command of an orchestra whose breadth of expression gives their

inch thickness, a five inch width and a length of eleven inches. Four courses to the foot seem to be usual, with a likelihood of their running to thirteen rather than under twelve inches. Then there are thin bricks, one-and-a-quarter inches thick, that are used for paving terraces and the floors of humbler houses. These thin bricks are found also in many chimneys since they match the standard brick in color and surface. The third form of brick is similar to a



FIG. 1. A GROUP OF CHIMNEYS AT PAVIA

rivals, in comparison, the cold colorless tone of a flute

The chimneys which are illustrated in this series of articles with a few exceptions are built of brick. From the brick size it is possible to scale the photographs of those chimneys which could not be measured with the yard stick. But remember always that the Italian bricks are much larger than those of America. For an average hand-made Italian brick (and all of these are hand-made), one can be fairly certain of a two-and-a-half to two-and-three-quarter

flat tile. Its ordinary use is under curved roof tile where the length of some sixteen inches permits the spanning of rafters. The thickness is just over an inch and the width varies from seven to nine inches. The manufacture of thin brick is similar to regular brick, with the same color and texture after burning.

Because the brick kilns of North Italy are never far to find it has been, and is today, an easy matter to get special brick for larger sizes or with molded profiles. All one has to do for a profiled brick is to cut a





FIG. 50. MONTE SAN SOVINO

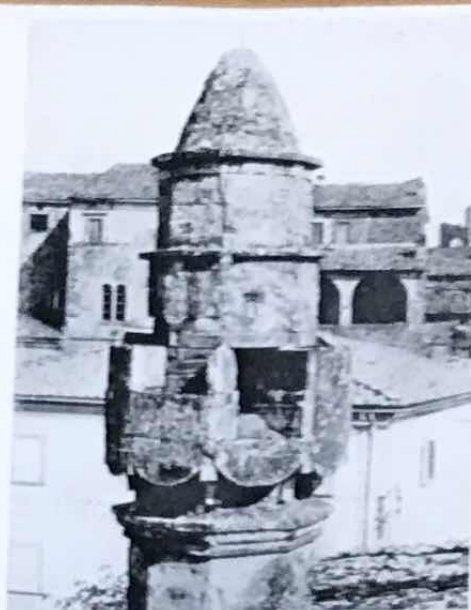


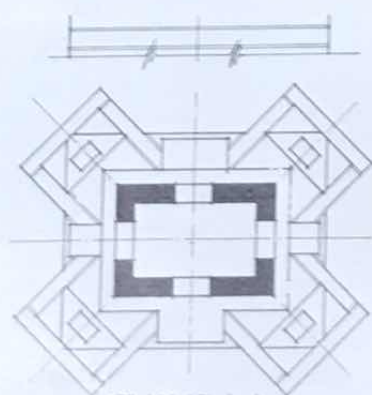
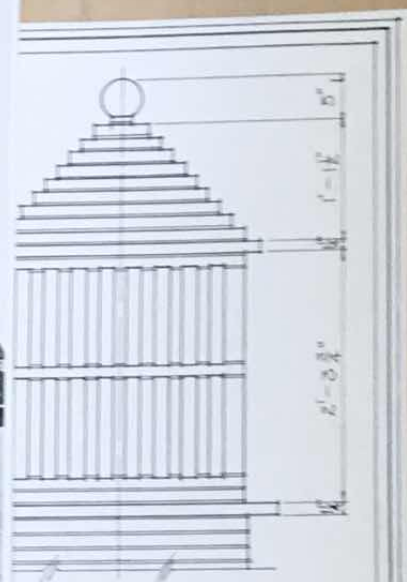
FIG. 51. MONTE SAN SOVINO



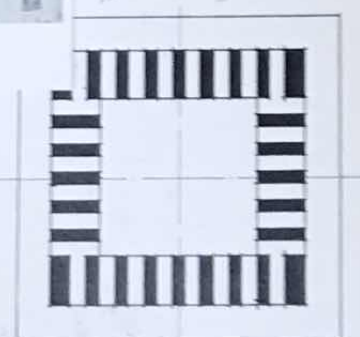
FIG. 52. MONTE SAN SOVINO



FIG. 53. MONTE SAN SOVINO



PLAN AT A-A  
IN MONTE SAN SOVINO



NEAR UZZANO

SCALE  
3/4 INCHES EQUALS 1 FOOT  
TWO FEET

NORTH ITALIAN BRICK CHIMNIES  
PLATE VIII • TUSCANY  
MEASURED, DRAWN & PHOTOGRAPHED BY  
MYRON BEMENT SMITH

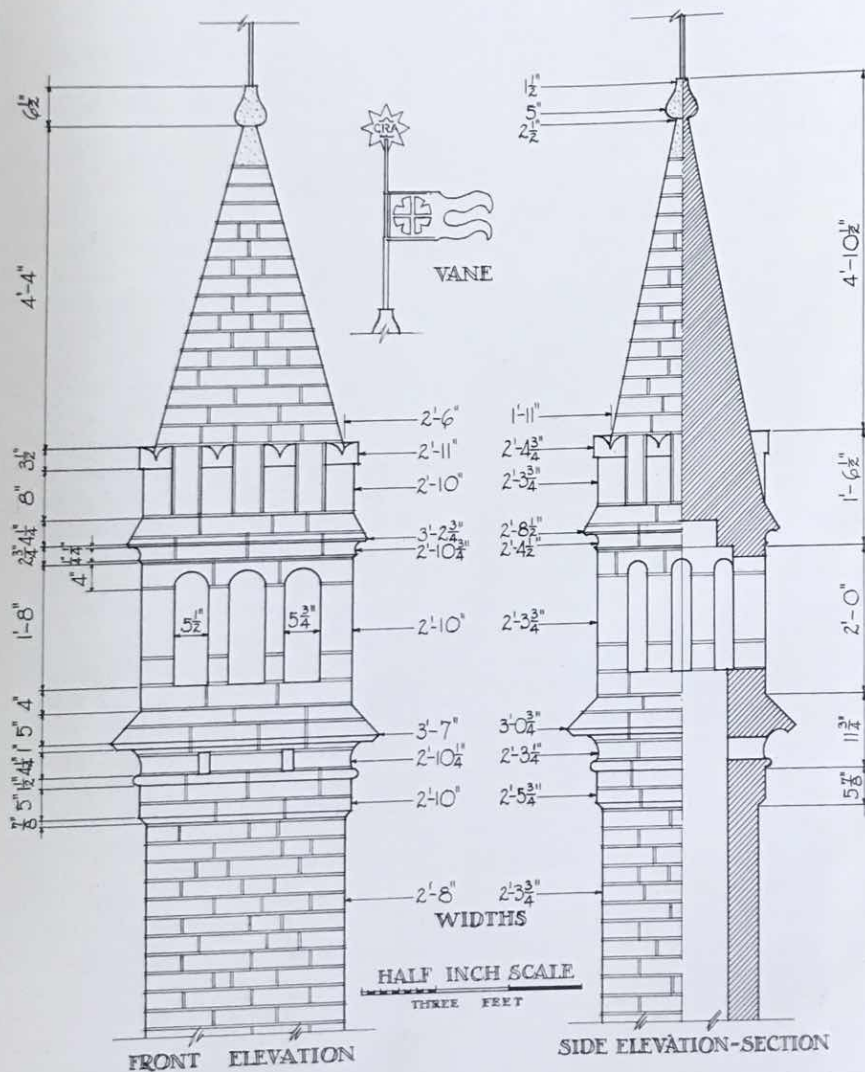




FIG. 63. DOMINE QUO VADIS, ROME



FIG. 64. SESTO, NEAR FLORENCE



NORTH ITALIAN BRICK CHIMNEYS  
 PLATE III  
 FROM THE CERTOSA OF PAVIA  
 MEASURED AND DRAWN BY  
 MYRON BEMENT SMITH



FIG. 9. CORTE, NEAR LODI



FIG. 10. S. GIULETTA, PROV. PAVIA



FIG. 15. MANTUA



FIG. 16. S. LANFRANCO, PAVIA



FIG. 17. NEAR MONZA, PROV. MILANO



FIG. 18. PIAZZA CARDINAL FERRARI, MILANO





Fig. 298.

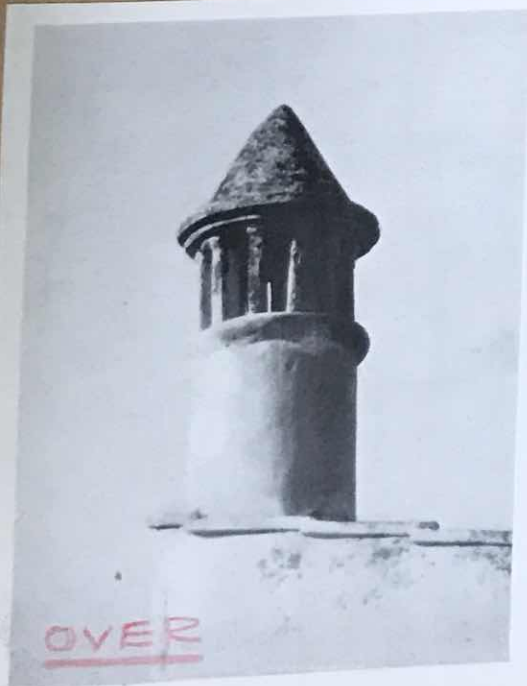
OVER



Fig. 299.



Fig. 300.



OVER

FIG. 61. FLORENCE



SEE DETAIL  
ON BACK OF  
PAGE 194

FIG. 62. VILLA AURELIA, ROME



Fig. 303.



Fig. 304.



Fig. 288.



Fig. 294.



Fig. 295.



Fig. 296.

I CAMINI

69

68



Fig. 305.

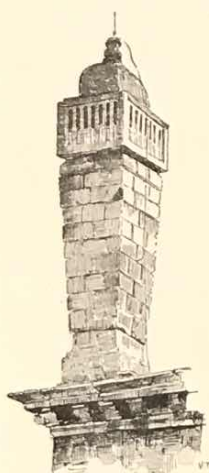


Fig. 306.



Fig. 307.



Fig. 293.



Fig. 308.



Fig. 309.



Fig. 310.



Fig. 290.



Fig. 297.



Fig. 311.



Fig. 312.



Fig. 313.



Fig. 302.



Fig. 301.





FIG. 54. GREVE, NEAR FLORENCE



FIG. 55. GREVE, NEAR FLORENCE



FIG. 56. NEAR FLORENCE

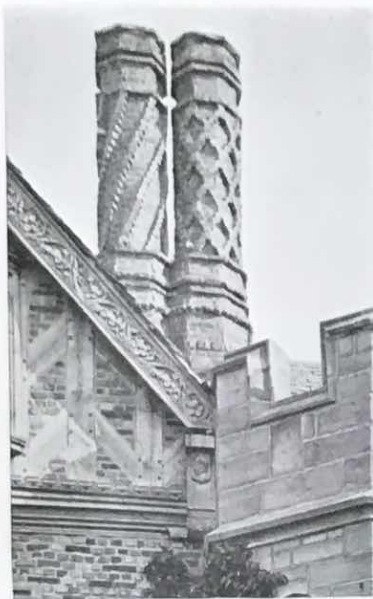


FIG. 57. PITTI PALACE, FLORENCE

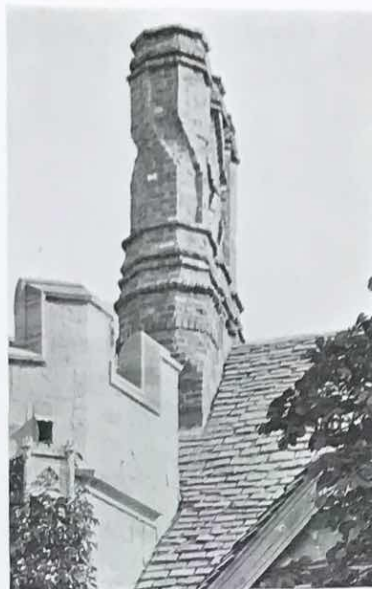




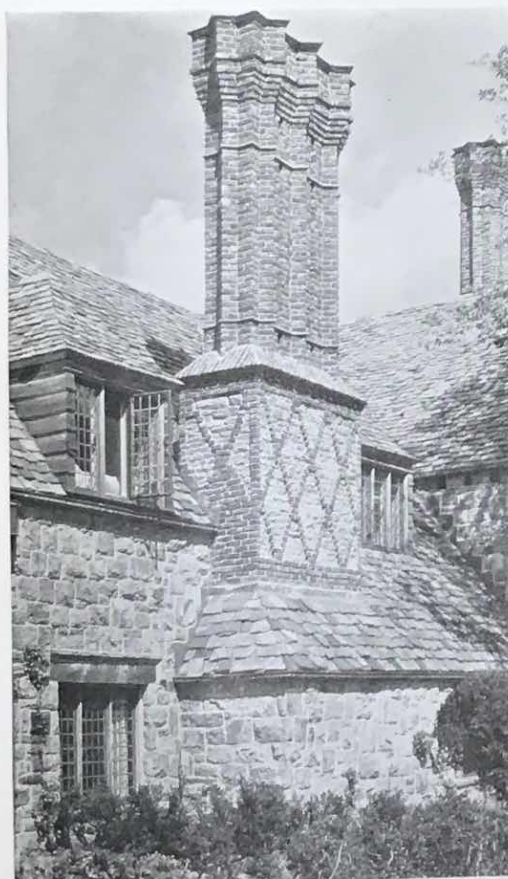




THE OFFICE OF JOHN RUSSELL POPE



S. A. GUTTENBERG



LEWIS BOWMAN



AT PORLOCK, ENGLAND



WALTER T. KARCHER & LIVINGSTON SMITH

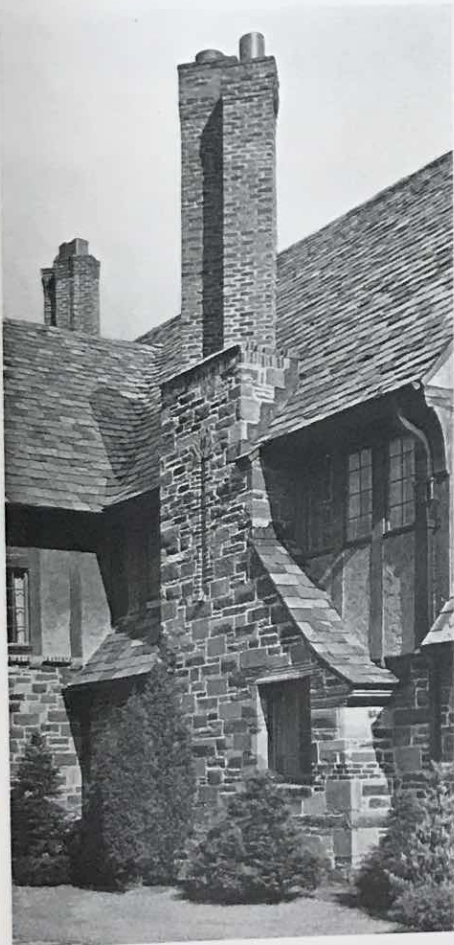




DWIGHT JAMES BAUM



FRANCIS L. MAYERS



WENDEHACK



WARREN, KNIGHT & DAVIS



POLHEMUS & COFFIN

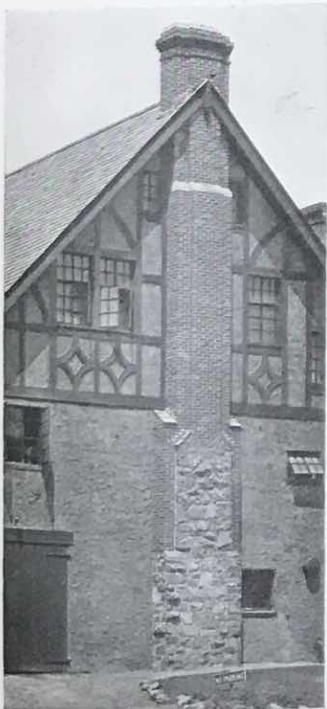




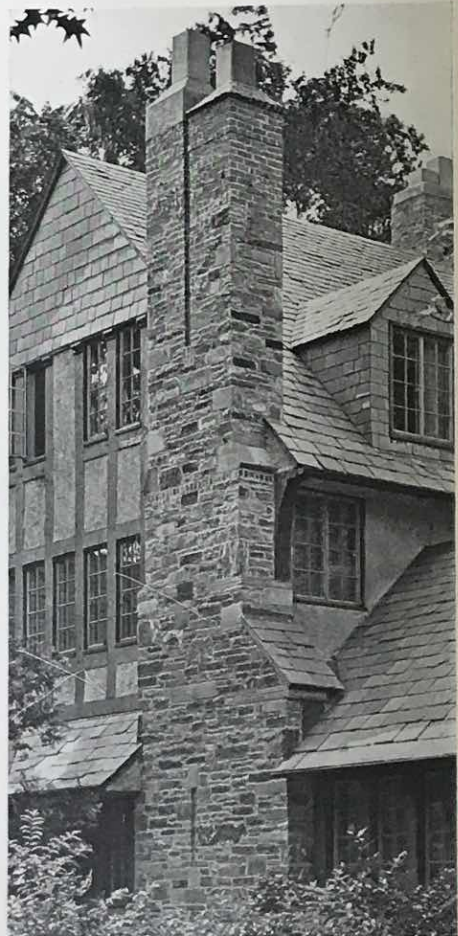
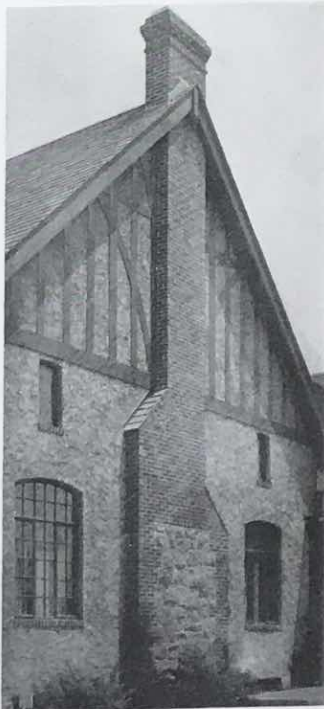
C. C. WENDEHACK



WALTER T. KARCHER & LIVINGSTON SMITH



BEVERLY S. KING



C. C. WENDEHACK











